A
DESCRIPTIVE CATALOGUE
of
Sanskrit Manuscripts of Orissa

(KĀVYA-ALAṄKĀRA-SAṄGĪTA)

VOLUME - II.

ORISSA SAHITYA AKADEMI
BHUBANESWAR.

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A

DESCRIPTIVE CATALOGUE

OF

SANSKRIT MANUSCRIPTS OF ORISSA

IN THE COLLECTION

of

THE ORISSA STATE MUSEUM

BHUBANESWAR.

EDITED

By

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VOLUME II.

KAVYA, ALAṄKARA AND SANGĪTA MANUSCRIPTS.

Published

By

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Secretary,

ORISSA SAHITYA AKADEMI,

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Foreword

We have great pleasure in presenting the second volume of the series, 'Descriptive Catalogue of Sanskrit manuscripts' to the world of Oriental scholars, the first volume of which dealing with the Smṛti manuscripts and Smṛti writers of Orissa was published in 1957.

Sri Kedarnath Mahapatra, the compiler and author of both the valumes is well known in the field of historical research, particularly for his large number of articles on different periods and topics of the history of Orissa. Sri Mahapatra has displayed his mastery of facts, deep historical insight and stamp of originality in the learned preface of this volume covering more than two hundred pages, which may aptly be called a 'History of Sanskrit Kāvya literature in Orissa'. This cultural aspect of our national history which was first ably touched by the late lamented Manamohana Chakravarti in 1898, but overlooked by scholars of the present century, writing on the history of Orissa, has been very elaborately and impressively dealt in this long preface. This presents an illuminating picture about Orissa's valuable contribution to these branches of Sanskrit literature e. g. Kāvya, Alaṅkāra and Saṅgita. The culture in these three branches which began in Orissa during the Bhauma rule over this land (C, 700-900 A.D.) continued with full vigour in the subsequent centuries till the British occupation of Orissa in the beginning of the last century. This tremendously influenced the course of Oriya literature from the middle of the sixteenth century which has got a rich collection of Kavyas of a very high type.

The Orissa Sahitya Akademi though, still in an infant stage, has rendered good service to the cause of Sanskrit literature by publishing valuable works like Daśagrivabadha Mahākāvya by Kavindra Mārkandeya; 'Natya Manorama' by Raghunāth Ratha and this valuable Descriptive Catalogue.' Advanced provinces like Bombay, Bengal and Madras have long published such descriptive Catalogues of Sanskrit Manuscripts, discovered in old provinces. Orissa, which is very rich in manuscripts sadly lags behind these states by half a century. So the authorities of the Akamedi desire to publish the other volumes of the Descriptive Catalogues dealing on (1) Veda, Darśana and Tantra, (2) Purāṇa, Upapurāṇa and Māhatmyas, (3) Ayurveda, (4) Jyotisha-

Gaṇita manuscripts which have been discovered in large numbers in different parts of the state. The publication of this series is expected to be completed within the next five years.

Lastly, I like to point out that the printing of this volume which will be utilised as an authentic source of information by the scholars could not be made fully upto the standard, which the Akademi shall certainly try to improve in future.

Bhubaneswar,
Vasanta Panchami
1—2—1960.

Hare Krushna Mahtab.

Publisher's Note

The present volume which is the second of the series of "Descriptive Catalogue of Sanskrit Manuscripts of Orissa" deals with poetry, prose and drama including the various classifications of these major heads as well as works on literary criticism and music; the first volume published in 1957 dealt with works on Smṛtis. It is a matter of great joy that a manuscripts library of considerable magnitude has been organised by Sri Kedarnath Mahapatra, an eminent historian and the curator of the library under the illustrious patronage and able guidance of Dr. H. K. Mahtab, the Chief Minister of Orissa. This volume of the Descriptive Catalogue contains valuable notes on about 250 Kāvya, Alaṅkāra and Saṅgīta manuscripts preserved in the library. The number of manuscripts catalogued, though small, is still encouraging. This volume has brought to the notice of Oriental scholars a number of valuable works of Orissa which are practically lost in oblivion. The following are some of the important contributions of Orissa to Sanskrit literature that deserve special mention in this context:-

Abdadūta by Kṛshṇa Raya Śrīchandana, Kosalananḍa Mahākāvyam by Gangadhara Miśra, Gaṅgavamsānucharita Champū by Vāsudeva Ratha Somayājī, Gunḍichā Champū by Chakrapaṇi Paṭṭanāyak, Chandana Yatrā Champū by Nīlāmbara, Chandrakalā Nātika by the celebrated Viśvanātha Kavirāja, Daśagrīvabadha Mahakāvyam by Mārkandeya Miśra, Pramudita Govinda Nātakam by Purohita Sadāśiva Udgāta, Bhaktibhāgavata Mahakavyam by Jīvadevāchārya, Bharatāmṛta Mahākāvyam by Kavichandrarāya Divākara Miśra, Maṇimāla Nātikā by Anādi Kavi, Madhurāniruddha Nātakam by Chayani Chandraśekhara, Mṛgayā Champū by Bhagavān Brahmā, Mādhava Charita Champū by Śrī Hari Śarmā, Rāghava Yādavīya Mahākāvyam by Vasu Praharaja, Vasantotsava Mahākāvyam by Haladhara Miśra, Sulochanā Mādhava Kāvyam by Vraja Sundara Paṭṭanāyak.

A few of these have been published and the rest, when published, will, we are sure, be highly appreciated by all lovers of Sanskrit literature and will add immensely to the variety and volume of Kavyas in Sanskrit. Of the newly discovered manuscripts, a commentary on the Meghadūta of Mahākavi Kālidāsa, 'Brahma Prakāśika' by name, written by Pandit Narahari of Orissa, is very interesting as an astounding

achievement of scholarship in as much as it holds the view that the Meghadūta describes the car-festival of Lord Jagannātha, the most celebrated deity of Orissa,—the Pūrva Megha describing the Journey of the Lord from the main temple to the Gundichā Ghar, where he stays for nine days and the Uttara Megha, the return journey of the Lord to the main temple.

The Alaṅkara manuscripts like Kavichintamaṇi, Kavi Kaṇṭhahāra, Rasakalpadruma and Sāhitya Darpaṇaprabhā are notable additions to Sanskrit literature. The intensive culture of Saṅgīta in Orissa from the beginning of the imperial Gaṅga rule over this land produced a large number of works some of which, like the Gītaprakaśa by Kṛshṇa Dasa Baḍajenā Mahāpātra, Saṅgīta Kaumudī, Saṅgītakalpalatā by Haladhara Miśra, Nāṭyamanoramā by Raghunatha Ratha, Abhinaya Darpaṇa Prakāśa by Yadunātha Simha Mahāpātra, Saṅgīta Nārayaṇa by Gajapati Narayaṇa Deva have been included in this volume. The importance of this volume is very much enhanced by the learned preface of Sri Mahapatra which contains illuminating information about authors of the newly discoverd works, The Orissa Sahitya Akademi, though running the third year of its existence, feels proud in having published two valuable works namely, the Daśagrīvabadha Mahakāvyam and the Nāṭyamanoramā. The Orissa Sahitya Akademi fervently hopes that Dr. Mahtab will out of his love for literature continue to give his able guidance in bringing to light the literary glory of our hoary past.

G. K. Brahma,
Secretary,
ORISSA SHITYA AKADEMI.

Bhubaneswar,
25 - 2 - 60

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PREFACE.

SECTION I.

EARLY PERIOD.

The various reports on the search of manuscripts and the several Descriptive Catalogues of manuscripts so far published in different states of India and in foreign countries furnish very little information about Orissa's contribution to Sanskrit literature. The different books on the History of Sanskrit literature written by eminent scholars like Macdonell (1), Winternitz (2), Dr. S. N. Dasgupta and Dr. S. K. De (3) contain only very few references about Sanskrit poets and scholars of Orissa. A lot has been written by renowned European and Indian scholars like, A. Stirling, John Beams, Toynbee, W. W. Hunter, A. Cunnigham, Percy-Brown, Sir John Marshall, J. Fergusson, E. B. Havell, Manamohana Chakravartī, Manamohana Ganguli, B. C. Mazumdar, R. D. Banerjee, Dr. R. C. Majumdar, Dr. D. C. Sircar, Pandita Vinayaka Misra and others about the political history of Orissa and her ancient monuments during the course of a century and a half. But no scholar has yet published any connected and systematic history about the growth of Sanskrit literature in Orissa during the past ages. The list of Sanskrit poets and scholars actually prepared by John Beams and published as an appendix in the second volume of Orissa by W. W. Hunter (4) though not very illuminating is still helpful for research on this subject. Some learned articles on Orissan history published by late M. M. Chakravartī (5) and

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1. 'A History of Sanskrit literature.' Published in 1899.
2. 'History of the Indian literature', Vol. I, Published in 1927 and Volume II Published in 1933.
3. 'History of Sanskrit Literature' Classical period, Vol. I, published in 1947.
4. Vol. II, Appendix IX., 'The literature of Orissa p. 199-210
5. 'J. A. S. Bengal' 1898 Vol. LXVII pp. 332-386 and others.

the writings of late Mm. H. P. Shāstri (6) who conducted systematic search of manuscripts in Orissa for some years throw some welcome light on culture of Sanskrit in Orissa. The Reports on the search of manuscripts carried in Orissa by the Bihar Orissa Research Society, Patna and the Orissa Academy, Cuttack between 1920-1940, which are still unpublished, give us some knowledge, about the growth of different branches of Sanskrit literature in Orissa. The large number of stone inscriptions and copper-plate grants of Orissa written in Sanskrit, which have been published so far in various Research Journals, supply valuable information for research on this subject. So an attempt has been made in these few pages with the help of all available materials to draw a pen-picture of Orissa's contribution to Sanskrit literature during the past ages, as this bright aspect of the History of Orissa has not yet received the due attention of the world of scholars.

The history of Sanskrit culture in Orissa which is up till now known to have begun from the fourth century A. D. may be divided chronologically into three broad periods; (a) Early period (C 300 to 1100 A. D.), (b) Mediaeval period (from 1100 to 1568 A. D.) covering the age of the Imperial Gaṅga and Sūryavaṁśī rulers and (c) Post-independence period (from 1568 A. D to 1948 A. D.)

All the early epigraphic records of Orissa like the Rock Edicts and the two special Kaliṅga Edicts of Asoka at Dhauli near Bhubaneswar, and at Jaugada on the bank of Ṛshikulyā river in the Ganjam District; the famous Hathigumpha inscription on the Udayagiri hill of Kharavela, the Emperor of Kaliṅga and the Bhadrakāli temple stone inscription (circa 4th century A D.) are written in Pali or Prākṛta. During the Vakataka-Gupta period there was vigorous revival of Sanskrit literature in Northern and Central India and Orissa which felt the impact of the rise of the Vakatakas on its western front and came under the domination of the Imperial Guptas for some years was inundated by this great cultural

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6. Various Descriptive Catalogues and Reports on the search of Manuscripts prepared and published by H. P. Sastri.

flood which rapidly rushed over this land from the north-west. As a result of this we find the use of Sanskrit prose in all the copper-plate-grants of the kings of the Maṭhara family, who ruled over the southern part of the present Ganjam District of Orissa and the northern portion of the modern Visakhapatna district of the Andhra State during the fourth and the fifth centuries of the Christian era. Fifteen copper-plate grants of this dynasty edited and published uptill now in different historical Journals in India have been collectively re-edited by my colleague Sri S. N. Rajaguru in a single volume (7) published by the Government of Orissa. The Sanskrit prose of these grants is simple and the imprecatory verses incised at the end of each record are invariably quoted from the 'Vyasa Gitā'.

We come across very few verses except the imprecatory ones in the copper plate grants of the Eastern Gaṅga Kings of Kaliṅga up to C. 900 A. D., who ruled in the southern part of the present Ganjam District from the beginning of the fifth century after ousting the Māṭharas from that area. Some of the donees of these grants were proficient in Vedas and Vedāṅgas (वेदवेदाङ्गपारग) whereas 'Bhagavān Pataṅga Śivacharya', the donee of the Dharmalingesvara grant of Devendra Varma was proficient in Vedas, Vedāṅgas, Itihāsa, Purāṇa and Nyāya, and was the author of a Siddhānta e. g., "वेदवेदाङ्गेतिहासपुराणन्यायविद्यासु सिद्धान्तमधिगताय भगवत्पतङ्ग-शिवाचार्य्याय गुरवे दीक्षोत्तरकाले गुरुपूजायै" (8) The date of this grant is year 184 of the Gaṅga Era or 682 A. D. This clearly indicates that 'Pataṅga Śivāchārya' who is designated 'Bhagavān' was a great Sanskrit scholar and the author of some work, or works the names of which yet remain to be discovered. The donee of the Tekkali plate of Devendra Varman issued in the year 310 of the Ganga era (9) or 808 A. D. was called 'सुकवि' (good poet) the son of Mahāpratihāra Hari Śarmā.

The two published copper plate grants of the Vigraha family that ruled over the present Puri and Ganjam Districts of Orissa are

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7. 'Inscriptions of Orissa' Vol. I part II pp. 1-80 and Appendix.
8. 'Journal A. H. R. Society' Vol. II pp. 275.
9. 'E. I.' Vol. XVII p. 311.

historically very important, as they bear dates in the Gupta Era. The Sumandala grant of the time of Pṛthivi Vigraha (10) and the Kanas plates of Śrī Loka Vigraha (11) are dated respectively in the Gupta year 250 and 280 which are equivalent to 570 A. D. and 600 A. D. These two are also written in Sanskrit prose, the style of which is somewhat developed.

Prose remained predominant in the epigraphic records of this period (C. 500-600 A. D.) namely the Patiakella grant of Śivarāja of the Gupta year 283 (12) Soro plates of Śambhuyaśa of the year 260 (13) three Soro plates of Bhānu Datta and Soma Datta (14), Balasore grant of Śrī Bhānu (15) Midinapur plates of Soma Datta and Śubha Kīrti (16), Olasing plate of Bhānuvardhana (17).

The Tandivada grant of Śrī Pṛthivi Mahārāja and the Parlakhimedi plates of the same ruler which can be assigned to the sixth, century on palaeographic grounds are also written in prose, which is simple. The Tandivada grant informs us that श्रुति, स्मृति, वेद, वेदाङ्ग, न्याय, उपनिषद् and योग were being studied in that age in Orissa. The donee of this grant Bhava Śarma came of a very learned family and was the son of Pṛithivi Śarma and grand son of Vishṇu Śarmā who may be identified with the Vishṇu Śarma, the main speaker in the famous Panchatantra. about which some discussion will be made afterwards. The Parlakhimedi grant of the same king is also very important as it was issued from

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10. 'O. H. R. J.' Vol. I, pp. 66-69
11. 'J. K. H. R. S.' Vol. III pp. 261-266.
12. 'E. I.' Vol. IX. 285-88
13. 'E. I.' Vol. XXIII p.201.
14. 'E. I.' Vol. XXII[I]
15. 'I. H. Q.' Vol XI, pp.611-26
16. 'J. A. S.' Bengal, Vol.XI 1945
17. 'J. K. H. R. S.' Vol. II pp, 31-46
18. 'E. I.' Vol. XXIII pp. 88-99
19. 'Inscriptions of Orissa' Vol. I part II pp. 54-56

'Virajanagara' (विराजा नगराधिवासात्) or Jajpura on the river Vaitarani, which later on became a chief centre of culture during the rule of the Bhauma-Karas. From this we also know that पुराण, रामायण and धर्मशास्त्र were also the subjects of study in that age.

Up till now, three epigraphic records of the early period have been discovered in western Orissa. The Tarasinga Plates of Tustikara found from Kalahandi district (20) (circa 5th century) and the Kesaribeda plates of Arthapati of the Nala family discovered in the Koraput district (21) (circa 6th century) are written in Sanskrit prose. But the stone inscription of Skanda Varman of the Nala family at Podagadh in the Umarkot taluk of the Koraput district contains only thirteen verses, most of which are written in अनुष्टुभ् metre. Use of original Sanskrit verses in stone inscriptions, which are mainly eulogistic in character is found even in the Allahabad pillar inscription of Samudragupta (22) which served as a model for later poets to follow. But the use of original Sanskrit verses in the introductory portion of the royal grants describing the achievements of the donor and his forefathers is found in Orissa, for the first time in the Buguda plates of Madhava Varman of the Śailodbhava family, (23) which ruled over the Puri-Ganjam region in the seventh century, perhaps after driving the Vigrahas from that area. It may be noted here that the first two grants of this king e. g., the Ganjam plate of the Gupta year 300 or 620 A D (24) and his Khurda plate (25) are written in Sanskrit prose, the style of which is ornate, pedantic and high sounding like that of the 'Kādambarī' of the famous Bāṇabhaṭṭa. The introduction of Sanskrit verses in the royal grants. which was certainly an innovation for Orissa was perhaps due to the efforts of Bhaṭṭa Nārāyaṇa, the donee of his Purushottampur grant (26) who may be identified which his namesake, the author of the 'Veṇīsaṁhara Nāṭakam', about whom some discussion will be made later on. The number

20. 'J. K. H. R. S.' Vol. II pp. 107-10
21. 'J. B. R. S.' Vol. XXXI pp. 33-42
22. Corpus Inscriptionum Indicarum, vol III pp 1-18
23. 'E. I.' Vol. III. pp 41-50
24. 'E. I.' Vol. VI. pp. 143-146, (25) 'J. A. S. B.' Vol. LXXIII pp 282-36
26. 'O. H. R Journal' Vol II Nos 3 and 4 pp. 20-42

of verses found in the Bugula grant is (twelve) which are composed in the following metres e. g. शार्दूलविक्रीडित (2) स्रग्धरा (2) वसन्ततिलक (5) अनुष्टुभ् (1) इन्द्रवज्रा (1) and आर्य्या (1) The largest number of verses so far noticed in the grants of this family is 20, which are composed in the metres noted above.

The Sanskrit verses found in different copper-plate grants of the Bhauma-Kara dynasty of Orissa. which ruled over the whole of coastal Orissa extending from the river Gaṅgā in the north to the Mahendra range in the south for about 200 years (C 700-900 A. D.) are very sweet, melodious, and impressive and display great poetic skill and talent of their authors, who are now lost into oblivion. The rhetorical style of composition of the texts of these grants clearly indicates that Rhetoric or अलङ्कार, a main branch of Sanskrit literature was being properly studied by the Panḍitas of Orissa in the age of the Bhauma Karas, when the culture of Sanskrit was in a flourishing conditions. The metres generally used in these verses are 'वसन्ततिलक, 'इन्द्रवज्रा', अनुष्टुभ्, पुष्पिताग्रा, स्रग्धरा, मालिनी, शार्दूलविक्रीडित among which वसन्ततिलक was very popular. From the Ganjam plates of Dandī Mahādevī of the year 180 (27) and the Kumarang grant of the same queen of the year 187 (28) we come to know of a single poet named 'Jambhana', son of Jayātman, while the names of other poets of that age, still remain unknowen, e. g.,

प्रशस्तिः शस्तवचसां कविनेह महाकवेः
कृता जम्भणनाम्नेयमात्मजेन जयात्मनः।

Poet Jambhana and his father Jayatman, who is called महाकवि or great-poet are not yet known from any other source, nor we do know anything about any of their works.

In this age, many works on Vajrayāna were written by 'Indrabhūti' of Orissa and his sister 'Lakshmikarā' and their disciples, which will be discussed while writing on the development of Tantra literature in Orissa in a separate volume.

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27 E. I. Vol. VI. pp.133-140.

28 J. B O. R. Society, vol V. pp. 8565-577.

The rule of the Somavamsī kings, otherwise known as Keśarī kings in Orissan literature and traditions,over a major portion of the present Orissa State for about two centuries (c 900-1110A.D.)witnessed great revival of Brahmanic faiths in this holy land of Utkala, where hundreds of temples headed by the great shrine of Lingaraja at Bhubaneswar still stand with all their glory and splendour, bearing unmistakable evidence of the great patronage shown to Brahmanic culture by the rulers of this family. According to tradition still current in Orissa, Yajati Keśarī, a greatest king of this dynasty performed दशाश्वमेधयज्ञ or ten horse sacrifices, for which he brought ten thousand Brahmaṇas, well-versed in the Vedic lore and literature from Kānyakubja in Madhyadeśa.who after the splendid performance of ten sacrifices near Virajākhestra, were settled with their families in different villages of this state,after receiving land-grants from this king. This tradition is based on historical truth, as the Daśāśvamedhaghāta of the river Vaitaraṇī still cherishes the memory of this glorious achievement of Yayāti, from whose time Virajākshetra began to be called Yajīpura or Yajapura, the city of sacrificers or sacrifices. Like the arts of architecture and sculpture,the development of which practically reached the zenith of its glory in the age of the Somavaṁśīs, Sanskrit literature must have devoloped a lot under the patronage of this royal dynasty. But this bright chapter of the History of Sanskrit literature in Orissa still remains to be written in future.

From the epigraphic records of this period, we come to know of some great Sanskrit scholars like Sādharaṇa Bhaṭṭa, Simha Datta, Purushottama Bhaṭṭa, Nārāyaṇa Satkavi and others. Sādharaṇa Bhaṭṭa was the minister of Janamejaya Deva,the founder of the Somavaṁśī supremacy over Orissa. From the two verses quoted below from the copper plate grants of Janamejaya (29), it is known that he was proficient in different branches of learning e g.

यस्साधारणनाम्नि मन्त्रितिलके विन्यस्य सर्वागम
धैर्य्योदन्वति तीव्रतेजसि धुरं राज्यस्य विप्रोत्तमे
नानाख्यानकविस्तरामृतरसास्वादादमन्दस्पुरत्
सन्तोषात् सुखमन्वभूदविरतं पृथ्वीशचूडामणिः ॥

29 (a) Three grants of the 31st year editet by J. F. Fleet E. I. vol III. pp. 345-350
(b) Kalibhana grant of the 34th year I. H. Q. vol. XX p. 200

ज्ञेयाशेषार्थशास्त्रस्मृतिविमलधिया वेदवेदाङ्गविद्या-
शिक्षाकल्पेतिहासप्रकटसुरगुरुप्राप्तभूयिष्टधाम्ना ।
नाम्ना साधारणेन द्विजवरविधिना मन्त्रिणा यस्य राज्यं
निर्व्यूढं सोऽयमुच्चैस्त्रिजगति विदितो धर्मकन्दर्पदेवः ॥

Sadhāraṇa Bhaṭṭa, the donee of the four grants of Janamejay, the chief minister of the state has been compared with 'सुरगुरु' or Bṛhaspati for his mastery in सर्वागम, नानाख्यानक, अर्थशास्त्र, स्मृति, वेद, वेदाङ्ग, शिक्षा, कल्प, इतिहास. But he is not known from any other source except the above four grants.

Simha Datta, the सान्धिविग्रहिक of Yayati I and his son Dharmaratha was also a notable Sanskrit scholar of the age as is known from copper plate grants of these two kings e. g.,

येनात्यन्तसुरासुराधिपगुरुः प्रज्ञाभिमानं जितो
राज्ञारोपितराज्यभारमतुलं यश्चावहल्लीलया ।
यस्यासीन्नयविक्रमद्वयमपि श्रेयान् सखा सर्वदा
स श्रीमान् धृतसान्धिविग्रहपदः श्रासिंहदत्ताह्वयः ॥

Purushottama Bhaṭṭa, the author of the Brahmeśvara temple inscription (31) of the time of Udyota Keśari was a versatile scholar and a good poet, as is known from a verse quoted below-

वेदव्याकरणार्थशास्त्र कवितातर्कादिविद्याधरो
ब्रह्मोवाचितथप्रसन्नविनयोद्बुद्धिः विशुद्धान्वयः ।
ताराधीश्वरवत्शजावनिभुजां शुभ्रं यशस्तन्वतां
भट्टश्रीपुरुषोत्तमः कविवरोऽकार्षीदिमां वर्णनाम् ॥

(Verse 16)

From this it is known that Purushottama Bhaṭṭa was proficient in Veda, Vyākaraṇa, Arthaśastra, Kavitā, Tarka and Brahmasūtra and was a 'कविवर' or great poet. He must have written some other works, except the above eulogy, which have not yet been traced.

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30 (a) 'J. A. S. B.' vol I, New Series pp 22-23
(b) 'E. I.' vol III. p. 352

31 'J A. S. B.' vol. vII. 1838. re-edited by Sri P. Acharya in J. A. S. B. vol XIII New Series, 1947 PP63-75

From a stone inscription discovered in the village of Pujaripali, (32) which at present lies on the border of the Sambalpur District, but was included in this tract till 1905, we come to know of a Sanskrit poet named 'नारायण सत्कवि' who was the author of a work called 'रामाभ्युदयकाव्यम्'. This inscription which was written in praise of the Goddess 'Vārāhī' and her devotee 'गोपालवीर' who was a vassal of some Somavamsi king of Orissa is attributable to the 11th century A. D. on palaeographic grounds. The 43rd stanza of this inscription which describes the poet is quoted below.

श्रीवक्षश्चरणाब्जपूजनमतिर्नारायणः सत्कविः
श्रीरामाभ्युदयाभिधं रसमयं काव्यं स तद्योव्यधात्।
स्मृत्यारूढ यदीयवाक्यरचना-प्रादुर्भवन्निर्भर-
प्रेमोल्लासितचित्तवृत्तिरमुचद् वाग्देवता वल्लकीम्

(Verse 43)

Pandit L. P. Pandeya Sharma has tried to identify this नारायण-सत्कवि with कविराज नारायण दास, the वृद्धप्रपितामह or great great grand-father of Viśvanatha Kavirāja, author of 'Sahitya Darpaṇa' (33). But this identification is not tenable as Kavirāja Nārāyaṇa Dasa, a court poet of the Gaṅga king Narasimha II (1278-1307) flourished in the 13th century A. D., whereas Nārāyaṇa Satkavi lived in the eleventh century A. D.

Achārya Śubhachandra, the disciple of Kulachandra, who is mentioned in two inscriptions of the Khandagiri hill near Bhubaneswar (34) was a great saint of the Digambara Jaina community. He is perhaps identical with the Jaina Achārya Śubhachandra, who earned reputation as the author of 'ज्ञानार्णव' which extols the merits of meditation and Yogic observances.

According to भक्तिभागवत महाकाव्यम् 'written in 1510 A. D., BHAVA DEVA the guru of Udyota Keśarī, besame famous for his work called 'तन्त्रार्णव'. GAGANAŚIVA or GAGANAŚAMBHU an Achārya of the

32. Mahakosala Historical Society's Papers. Vol. II. Appendix. p. 69.

33. J. K. H. R. S. Vol. II. p. 212.

34. E. I. Vol. XIII. pp. 165-166.

Mattamayūra sect, whose inscription is found at Ranipur Jharial (35) was a profound Sanskrit scholar of this age and wrote 'Vyomāvatī,' a commentary on the 'भाष्य' of 'प्रशस्तपाद' (36)

The Bhañja kings who were ruling in the hilly tracts of Orissa extending from the Kasai river in the north up to the Ṛshikulyā valley in the south from the seventh century onwards as vassal chieftains, first under the Bhauma Karas and then under the Somavaṁśī kings are known by many of their copper plate grants, which have been published in different historical journals. All these grants have been written in Sanskṛta and in some of them the introductory portions contain verses in different metres like those of the Bhauma Karas. The donee of one of these grants of Solana Bhañja (37) named 'महादेव' calls himself a poet e. g.

मध्यदेशोद्भवो विप्रः श्रुतिस्मृतिपुराणवित्
नाम्ना गोपाल इत्यासीच्छान्तः काश्यपगोत्रजः।
तत्पुत्रः कृष्णनामासीद् यजुर्वेदविदात्मवित्
ब्राह्मण्यस्तमनस्को मित्र कालावशेषकः।
तत्सूनुस्तार्किको ज्ञातवेदान्तो वेदवित् कविः
उपासनिः (?) महादेवः श्रीमान् पात्रं स उत्तमम्॥

No more information is obtained about this Mahādeva from any other source.

The copper plate grants of other royal families of Orissa like the Śulkis, the Nandas, the Tuṅgas, the Varāhas and the Cholas, that ruled over small kingdoms in the hilly tracts of this State from the seventh century till the advent of the Gaṅgas, are all written in Sanskṛta, in some of which verses predominate. The epigraphic records of all these royal families convincingly prove that the study of Sanskṛta became widespread and popular in the Gupta and post-Gupta periods which steadily but imperceptibly became firmly established in this State, not only in its

35. E. I. Vol. XXIV pp. 234-245.
36. O. H. R. J. Vol, III No. 2 p. 68.
37. Baud plates of Solana Bhanja, E. I. Vol. XXVI part VI p. 278

plains near the seashore, but even among the hills and dales on the west, the cumulative effect of which made Oriya a more Sanskritised language than the other North Indian languages.

Now from the field of epigraphy, we come to the field of tradition, which though not very authentic like the royal grants and eulogies, still contain some amount of truth, the discovery of which requires dispelling the darkness of fancy and heresay that might have gathered round it in course of centuries. Among the notable Sanskṛta poets and scholars of India, the following e. g. Vishṇu Śarmā, Bhaṭṭa Narāyaṇa, Murāri, Kṛshṇa Miśra and Śri Harsha are traditionally assigned to Kaliṅga and Utkala, which may be critically examined in the light of modern researeh.

VISHṆU ŚARMA:

Let us first of all take the case of Vishṇu Śarma, the compiler of the world famous 'पंचतन्त्रम्'. Regarding Vishṇu Śarma, Dr. De and Dr. Das Gupta write thus"There is no evidence at all of authorship; for the name Vishṇu Śarman applied in the introduction to the wise Brāhmaṇa, who instructs, with these stories, the ignorant sons of King Amaraśakti of Mahilāropya in the Deccan is obviously as fictitious as the names of king and the places" (38).

Vishṇu Śarmā's preference for a king of a city in the Deccan is perhaps an indication of his southern origin. So the question of Kaliṅga, a southern kingdom, being his birth place is not improbable. In this connection, it may be stated that a certain Vishṇu Śarma who finds mention in the Tandivada grant of Pṛthivī Mahārāja (39) came of a very learned family e. g.,

'यथा श्रुतिस्मृति पारग च(स्य) यथावदनुष्ठिताग्निष्टोमादि क्रियापूतात्मनो विष्णुशर्म्मणः पुत्राय (पौत्राय) असकृदिज्याप्रयोगप्र(प) रायमाण द्रविणसूचितत्व' सेनस्य समूदे ? सहस्रविद्याध्ययन प्रवचनव्याख्यान शालिनः पृथिवी शर्म्मणः पुत्राय वेदवेदाङ्गन्यायोपनिषद् योगावबोध-

38. History of Sanskrit literature by Dr. Dasgupta, Dr. De p. 81.
39. E. I. XXIV p. 88-99.

निर्मलीकृत वुद्धये विविधाध्वरावभृथाम्भः पवित्रीकृतविग्रहाय देवपितृमनुष्य समर्च्चन समानीय रात्रिन्दिवाय कोण्डमंचिग्रामनिवासिने त्रिसहस्रविद्याय विंशतिव्याख्यानाय कामकायनसगोत्राय छन्दोगसब्रह्मचारिणे भवशर्मणे'

The above quotation clearly states that the family of Vishnu Śarma was proficient in श्रुति, स्मृति, वेद, वेदाङ्ग, न्याय, उपनिषद्, योग which were the main subjects of study for the scholars in that age. Besides these, the following terms 'सहस्रविद्याध्ययनप्रवचन व्याख्यानशालिनः।' and 'त्रिसहस्र विद्याय विंशति व्याख्यानाय which have been especially applied to this family, and found in no other epigraphic record of Orissa of the early period, are very significant. 'सहस्रविद्या' and 'त्रिसहस्रविद्या' perhaps connote the number of tales or stories in the context of 'प्रवचन' used in the former term. 'पचतन्त्रम्' being a collection of tales and (प्रवचन), its author Vishnu Śarmā may tentatively be identified with Vishnu Śarmā of the above grant, who is assigned to the sixth century. His patron Pṛthivī Mahāraja like the king Amarasakti of the पंचतन्त्र was a kiug of Kaliṅga which was a state in the Deccan. This identification suggested above is tentative and can only be accepted if supported by other evidences.

BHATTA NARAYANA

Now comes Bhatta Nārāyaṇa, the author of the वेणीसंहार नाटकम् who is claimed as a poet of Orissa by Pandits on the following grounds:-

(a). According to their theory, in the following two verses of the last act of this drama, the term पुरुषोत्तम has got two meanings (i) Śrī Kṛshṇa, (ii) God Purushottama or Jagannātha at Puri e. g,

युधिष्ठिरः-

क्रोधान्धैः सकलं हतं रिपुकुलं प्रत्याक्षतास्ते वयं ।
पांचाल्या मम दुर्नयोपजनितस्तीर्णो निकरार्णवः ॥
त्वं देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे ।
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥

(Verse 45 of the last Act.)

प्रीततरश्चेद् भगवांस्तदिदमस्तु:-

अकृपणमतिः कामं जीव्याज्जनः पुरुषायुषम्
भवतु भगवद्भक्तिर्द्वैतं विना पुरुषोत्तमे ॥

दयितभुवनो विद्वद् बन्धुर्गुणेषु विशेष वि-
त्सतत सुकृती भूयाद् भूपः प्रसाधितमण्डलः ॥

(Verse 46 of the last Act.)

कृष्णः- एवमस्तु (इति निष्क्रान्ताः सर्वे) इति षष्ठोऽङ्कः ।

समाप्तमिदं वेणीसंहारं नाम नाटकम् ॥

(b). The great popularity of वेणीसंहार नाटकम् in Orissa might be due to its author being a native of this land. For this reason, Gajapati Purushottama Deva of Cuttack (1466-1497) wrote one, अभिनव वेणी-संहार नाटकम् in order to eclipse the glory of this work of Bhaṭṭa Narayaṇa.

(c). According to Dr. Dasgupta and Dr. De "Nothing definite is known about the exact date of the play; and of the author"(40) So a tentative suggestion may be offered that Bhaṭṭa Nārāyaṇa of the Mudgalya gotra, the donee of the Purushottampur grant of Mādhava Varman of the Sailodbhava family (41) may be identified with the author of the वेणीसंहार नाटकम् Mādhava Varman, whose Ganjam plate is dated in the Gupta year 300 or 620 A. D. ruled in the first quarter of the seventh century. So his contemporary Bhaṭṭa Nārāyaṇa may be assigned to the first half of that century. It may be suggested that the Sanskṛta verses in different metres, found for the first time in this grant of Mādhava Varman were composed by this poet.

As regards the Bengal tradition stating that Bhaṭṭa Nārāyana, was one of the five Brahmaṇas brought by king Adisura, the following remarks may be quoted here;

"A Bengal tradition of doubtful value, again would credit Bhaṭṭa Nārāyaṇa, author of the Veṇīsaṁhāra to Bengal; for he is alleged to be one of the five Kanauj Brāhmaṇas brought to Bengal by Adisura. Unless corroborated by independent evidence, these traditions of Bengal

40. History of Sanskrit literature by Dr. Dasgupta and Dr. De. p. 272
41. O. H. R. J. Vol. II. p. 20.

match-makers and panegyrists of big families are hardly of much value for historical purposes, particularly for events of comparatively early times." (42)

Regarding this Bengal tradition Dr. Dasgupta and Dr. De write as follows "Both" Vāmana and Ānandavardhana cite Passages anonymously from the 'Veṇīsaṁhāra' of Bhaṭṭa Nārāyaṇa who must therefore, belong to a period anterior to 800 A. D.'

× × + × ×

"The Bengal legend that Bhaṭṭa Nārāyaṇa was one of the Kanyakubja Brāhmaṇas who were invited by an equally fabulous King Ādisura of Bengal should be relegated to the realm of fantastic fables which often gather round celebrated names" (43)

So in view of the facts stated above, Bhaṭṭa Nārāyaṇa a poet of the seventh century may be assigned to Orissa, where the first imitation of his work was written due to its great popularity in this land.

Now we come to the days of the great Śaṅkarāchārya (C788-820 A. D.) who in course of his spititual conquest of the whole of India, stayed at Puri which was well-known by his time as a chief centre of religion and culture and founded one of the four Mathas called 'Bhoga-vardhana Pitha' here which has remained in existence till to day. Śrī Padmanādāchārya, one of his four disciples, who was also a Nambutiri Brāhmaṇa like his Guru was placed as the first Jagatguru or spiritual head of this Pitha. In commemoration of this great event, the images of Śrī Śaṅkara and Śrī Padmapāda were installed on the Ratnasimhāsana of Jagannātha for worship. It is known from the Mādalāpāñji or the chronicle of the Jagannāth temple written in Oriya language that these two images were removed from that place during the reign of Divyasimha Deva II (1793-1798 A. D.), Rājā of Puri. (44)

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42. History of Bengal published by the Dacca University Vol. I. p. 306.
43. History Sanskrit literature Page 271-272.
44. Mādāla Pañji (Prachi Edition) page 97.

MURARI MIŚRA

Establishment of a pīṭha by Śaṅkara at Jagannath-puri forms a land-mark in the history of Orissa, as it was followed by the revival of Sankrit learning and literature in this area. In this age of revival, just after a few years of Śaṅkara's visit to this place, we find that the famous drama 'अनर्घ राघव नाटकम्' by Murāri was staged at Puri before an audience of learned people at the time of a festival (yatrā) of God Purushottama (Jagannātha) the consort of Kamalā, who was being wosshipped in the Tamāla forest on the seashore, as will be evident from the speech of the Sūrtadhāra quoted below:

नान्द्यन्ते सूत्र धारः। अलमति विस्तरेण भो भो लवणोदवेला वनाली - तमालतरुकन्दलस्य त्रिभुवनमौलिमण्डनमहानीलमणेः कमला-कुच-कलस-कस्तूरिका-पत्र कुरस्य भगवतः पुरुषोत्तमस्य यात्रायां मुपस्थानीया सभासदः। (प्रथमोऽङ्कः)

In this connection it may be stated that all the three dramas of Bhababhūti e.g. मालतीमाधवः, महावीर चरितम्, and उत्तरराम चरितम् were staged in festival times of God Kālapriyanātha, who has been rightly identified with the Śiva of that name, whose temple existed in Kānyakubja, the capital of Yaśo Varman (45). Similarly Murāri, who wrote अनघराघव नाटकम् in imitation of महावीरचरितम् of Bhababhūti, got it performed at the time of the Yātrā (Car festival) of God Purushottama-Jagannātha, who must have been the family deity of his royal patron, whose name remains yet to be discovered.

Dr. Das Gupta and Dr. De doubt the existence of the temple of Purushottama or Puri at that age and write thus "We are told that this drama was presented at the procession (Yātrā) of Purushottama; this can not, in the absence of historical knowledge of the time of construction of the Jagannātha temple at Puri, refer to the deity in particular' (46)

The existence of the temple of Purushottama or Jagannatha of Puri at the time of Murāri cannot be doubted for in all the copper plate

45. 'Kāvyamīmamsā', Gaekward Oriental Series, No. I p. 248
46. History of Sanskrit literature Vol. I p. 450 by Dr. Dasgupta and Dr. De.

grants of the Imperial Gaṅgas, it is definitely stated that the former temple of Jagannātha, which was in a dilapidated condition before the days of Gaṅgeśvara or Cholagānga Deva (1077-1147) was broken and the present temple was built by him. We find the mention of the देवायतन of पुरुषोत्तम in the प्रबोधचन्द्रोदयनाटकम् of Kṛshṇa Miśra written between circa 1050 - 1070 A. D. which might have been built by Yayāti, the first great Somavaṁśī king of Orissa, who ruled in the 9th century. There is no other Purushottama Kshetra on the sea-shore any where else in India except the present Puri town of Orissa. So it can be said without any fear of contradiction that the अनर्घराघव नाटकम् of Murāri was staged in the Jagannātha temple at Puri. So the tradition connecting Murāri with Orissa is fully supported by the quotation made from the intoductory portion of his work.

As regards the Bengal tradition the following remarks made by eminent scholars are quoted here "There is no satisfactory evidence again to identify Murari, son of Vardhamananka and Tantumati and author of the अनर्घराघव. with Murari, who is given as one of the progenitors of the Bengal Vaidika Brahmaṇas". (47)

"The author of the अनर्घराघव नाटकम् was of Maudgalya gotra and his identify with the ancestor of a branch of the Pāschatya Vaidika families of Bengal belonging to the same gotra must have been fabricated by some clever but unscrupulous scion of the family long ago and widely circulated among them from a false sense of domestic partiotism. Even a casual reference to the actual genealogical table of the family will prove the absurdity of the identity" (48). This drama was very popular among the Panditas of Orissa and some commentaries on it were written in this land, among which that by Kaviratna Purushottama Miśra was very popular.

KṚSHṆA MIŚRA

Let us now examine the tradition connecting Kṛshṇa Miśra author of the प्रबोधचन्द्रोदय नाटकम् with Utkala. From the prologue of this

47. 'History of Bengal' published by the Dacca Univeriity p. 306.
48. 'More light on the Sanskrit literature of Bengal' I. H. Q. Vol. XX II p. 150.

drama, we come to know that it was written to commemorate the victory of his patron Kīrti Varman over the Chedi king Karṇa indentified with Lakshmī Karṇa (1041-1070 A. D.) and it was staged in the palace of of Kīrti Varman. In this, the author says nothing about his native place. But the quotation made below from the second Act of the drama, clearly indicates that he was somehow or other connected with the Purushottama Kshetra or Puri, which he has brought into prominence by connecting it with 'Varaṇāsī', the most sacred place of North India: e. g.,

इति प्रविशति पत्रहस्तः पुरुषः

पुरुषः—अहमुत्कलदेशादागतोऽस्मि। अस्ति तत्र सागरतीरसंन्निवेशे पुरुषोत्तमशब्दितं देवायतनम्। तस्मिन् मदमानाभ्यां भट्टारकाभ्यां महाराजसकाशं प्रेषितोऽस्मि। एषा वारणसी।

इदं राजकुलम्, यावत् प्रविशामि + + +

महामोहः (पत्रं गृहीत्वा) कुतो भवान्?

पुरुषः—अहं पुरुषोत्तमादागतोऽस्मि।

महामोहः (पत्रं वाचयति) स्वस्तिश्री वारणास्यां महाराजाधिराज परमेश्वर महामोहपादान् पुरुषोत्तमायतनात् मदमानौ साष्टाङ्गपातं प्रणम्य विज्ञापयतः

These lines quoted above from the text of his work supply some evidence regarding his connection with Orissa, but nothing definite can be said about this matter till this is supported by other authentic evidences.

ŚRĪ HARSHA:—

A lot has been written by eminent scholars about Śrī harsha. We find the following conclusion in the History of Bengal "Equally uncertain is the similar tradition which connects Śrīharsha son of Śrīhira and Māmalla Devī and author of the Naishadha Charita with Bengal: for Śrīharsha of the Bengal genealogists is described as the son of Medhātithi or Tithimedhā, This last claim has been argued at some length, but the evidence is not conclusive. [49]"

49. History of Bengal (Dacca University) Vol. I, page 366.

The following arguments which are advocated to prove his Bengal origin[50] may be critically examined (a) The use of Ululu (XIV. 51)as an auspicious sound is not only made by women of Bengal but also, by the women of Orissa tiil to-day on festive occasions. So this can equally be taken as a proof of his Orissa origin.

(d) the custom of using conch-bangles by the bride (XV 45) and its breaking as characterising the beginning of widowhood (XII. 35) is not the characteristic of Bengal alone, but is also strictly followed in Orissa even up to the present day.

(c) The tying of the hands of the bride and the bridegroom with a Kusa blade (कुशैःपाणिबंधन) XIV. 14 is not only a देशाचार in Bengal alone but also a social usage strictly followed in Orissa.

(d) The custom of painting the floors with ricepowder mixed with water was widely prevalent in Orissa in the past and is still followed on festive occasions and especially on Thursdays in the lunar months of Mārgaśirsha and Pausha when Mahalakshmī is worshipped in every household.

(e) The examples of the poet's indiscriminate use in alliteration of (i) the three sibilants (ii) the two nasals(ṇa & na), (iii) ba and va, (iv)Ja and ya, (v) Ksha and Khya, which have been putforth to show that his mother language was Bengali, may also be adduced to prove that his mother tongue was Oriya.

Besides the above, the following points deserve consideration.

(f) The use of cowry-shells as the medium of exchange in the market places is described in two places of this work.

(a) वराटिकागण नटत्-कर-कर्कटोत्कर (Canto 2. verse 88)
(b) विक्रीय तं हेलिहिरण्यपिण्ड़ं तारावराटानियमादित द्यौः ।
Canto 22, verse 13)

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50. I. H. Q. Vol. XXII. p. 144.

Cowry currency was more widely prevalent in Orissa than in other parts of India, even up to the time of the British occupation of this territory in the beginning of the last century.

(g) The chewing of betel (ताम्बूलपुटी) several times a day for refreshment (विधाय ताम्बूलपुटीं करांकगा बभाण ताम्बूलकरङ्कवाहिनी.....) (Canto 12 Verse 36,) and again in Canto 16 verse 109, Canto 7 verse 46) is a special characteristic of Orissa, which is not so widely invogue in other regions of India.

(h) The use of brass ornaments in place of gold ones was very common among the females of poor classes in Orissa, which is very nicely expressed by the poet e. g.,

'अकांचनेऽकिंचननायिकाङ्गके किमारकूटाभरणेन न श्रियः।

(Canto 9, verse 28)

(i) The marriage feast described in the 16th canto of this work is typically Orissan in character. The niceties of fish and flesh (मीनमृगाज-पक्षिजैः पलैः) and other items of food e. g., fine, white, hot cooked rice, emitting appetising flavour and saturated with ghee, sweet pudding (पायस), tasteful but pungent curry prepared with curd, powdered mustard seed and chillies (दधिदधत्कटुराजिकाराद्ध), thickened curd made from the milk of she-buffalo (माहिष्यदधि), round reddish sweet cakes (वर्त्तुलगैरिकक्षीराबट), another kind of round cake, scented with camphor particles, (श्रितचान्द्रसौरभा वर्षोपलगोलकावली), Ladu (लड्डुक) and the preparation of drinks e. g., cold water scented with Agaru and ice-like cold water mixed with sugar (तुषारधारमृदितेव शर्करा) give a clear picture of a feast generally held in the rich families of Orissa, where majority of the people fed are non-vegetarian.

(j) While walking, Nala's movement has been compared to that of Lord Jagannātha (पुरुषोत्तम) who is taken from the temple to the raised platform (मञ्च) on the full-moon day of the lunar month of Jaiṣṭa, where thousands of people throng round the deity to pay their respects.

तामिदंदृशतएष यान् पथि महाजैष्ठीमहे मन्महे
यद्गृभिः पुरुषोत्तमः परिचितः प्राङ्मञ्चमञ्चन कृतः ॥

(Canto 15. verse 89)

This metaphor is significant and is reminiscent of the association of the poet with the sacred Purushottama Kshetra.

(k) The chief object of Śrīharsa was no doubt the treatment of the well-known Mahābhārata story of Nala and Damayantī, but at the same time he has very skilfully brought the Nala dynasty into prominence, which might be due to the fact that he was being patronised by some ruler of this family. From the epigraphic records so far published we come to know that the Nalas were powerful in the Ganjam and the Koraput Districts of Orissa from the 6th century and onwards, e. g.,

(1) नल नृपतिकुलान्वयः श्रीमहाराजार्थपति (51)
(2) श्री नलान्वय मख्यस्य + + भवदत्तस्य + + + सत् पुत्र श्री स्कन्दवर्मा (52)
(3) ख्यातो नृपो नल इति प्रणतारिचक्रचूडामणि भूंभर चुम्बित पादपद्मः । (53)
(verse 7)
(4) ॐ स्वस्ति भीमपुरात - - - - परम माहेश्वर + + नलवंशोद्भव कमलालङ्कारभूतो महाराजाधिराज परमेश्वर श्री भीमसेन देवः । (54)

But there is no epigraphic evidence or literary reference regarding the rule of the Nala family in any part of Bengal. This may be taken as an evidence for associating Śrīharsa with Orissa.

(l) The erotic digression prominently exhibited by the poet in the description of the marriage feast in the 16th canto and the practical demonstration of the poet's knowledge of the Kāma śāstra displayed in some of the stanzas of the 18th canto, which may be called vulgar, judged

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51 Kesaribeda plates of Arthapati, J. B. R. S. Vol. XXXIV PP 33-42.
52 The Podagadh stone inscription of Skanda Varman, E. I. Vol. XXI. pp 153-157.
53 Rajim stone inscription of Vilasa Tunga, E. I. Vol. XXXVI. pp. 49-58
54 Pandiapathar copper plate grant of Bhimasena, O. H. R. J. Vol. VI, parts II & III pp. 99-102.

by the modern standard, truly represent the trend of thought of his age in Orissa, where it also found expression in the erotic or obscene figures, that are found in large numbers in the body of the temples, built since the 9th century. On the basis of this contemporary Archaeological evidence, the poet may be assigned to Orissa, where his work gained immense popularity and tremendously influenced the later Sanskrit and Oriya kavyas written in this state.

(m) If the commentator Udayana Achārya (55) is identified with the post Udayana, the author of the Śobhaneśvara and Magheśvara temple inscriptions and also of the first commentary on the Gītagovinda called भावविभाविनी *, which seems quite plausible, then it can be said with certainity that his commentary, written in the last quarter of the twelfth century was the first on the Naishadhacharita of Śrīharsa. It is now known definitely that Udayana belonged to Orissa. On the strength of this evidence, Śrīharsa may be taken as a poet of Orissa, for which the first commentary on his work could be written by an Orissan poet, within a few years after his death.

(n) The first imitation, rather the supplement of this work is the सहृदयानन्दमहाकाव्यम् by Kṛshnānanda Sandhivigrahika Mahāpātra, of the famous Kapiñjala family of Orissa, who was a minister of the Gaṅga Emperor Narasiṁha IV of Cuttack (1379-1407 A. D.). He described the Nala legend in its entirety in fifteen cantos in his work as only a small part of it was dealt by Śrīharsa in his 'नैषधचरितम्' !

(o) Had Śrīharsha been a poet of Gauḍa or Bengal, it would be natural on his part to describe the glory of the king of his native land in a vivid manner, wich we do not find in his work. On the contrary, he has devoted only 4 verses to sing the praise of the king of Gauḍa (11th canto, verses 95-98) whereas the eulogy of the king of Utkala is sung in 9 verses (Canto 12, verses 78-86). The accuracy of his knowledge about the political condition of Orissa is displayed by the separate

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(55) 'History of Sanskrit Literature', By Dr. Dasgupta and Dr. De Vol. I, p. 624. Footnote.

* discussed in Section II.

description of the king of the Mahendra region or Kaliṅga (southern part of the present Ganjam District) in nine stanzas (conto 12, verses 23-31) as that region was then a kingdom under the Eastern Gaṅgas. His intimate knowledge of the contemporary political situation of Orissa may be taken as an evidence of his Orissan origin.

(p) This line कथाप्रसङ्गेषु मिथः सखीमुखात् तृणेऽपि तन्व्या नलनामानि श्रुतैं is very significant because in some islands of the Chilka lake near Puri, a kind of big and thick grass called 'Nala' by the people grow very luxuriantly, for which these islands are called 'नलवण'. Such, a scene is scarcely found in other parts of India. श्रीहर्ष who seems very conversant with it may be assigned to Orissa.

From the study of this Kāvya, we come to know that in the age of Śrīharsa Vishṇu and Śiva were worshipped with equal respect, along inth Lakshsmī and Pārvatī; various Vedic sacrifices were being performed, Advaitavada of Śrī Śaṅkara was holding the ground, Tantricism was a popular cult, various sects of Buddhism were still struggling for their existence, the Digambara sect of the Jainas was existing in some areas. This picture of the society as depicted by the poet correctly reflect the religious condition prevailing in Orissa in the period ranging from C. 800 A. D. as will be shown below

We find the building of temples both for Vishṇu and Śiva, side by side at different places of Orissa at least from the eighth century onwards, the chief of these are the Someśvara and Keśava temples at Rāṇipur in the Balangir District (circa 8th century), the twin temples of Siddheśvara and Nīlamādhava in Gandharadi on the bank of the Mahanadī; and many other Śiva and Vishṇu temples standing at different places of the Prachī valley. Udayana Achārya, the first commentator of the 'नैषधचरितम्' has written thus: 'विष्णो र्भवानीपतेः' in the Śobhaneśvara temple inscription. Thus the exaltation of the Harihara conception by Śrīharsha gives a true picture of the main religious current of his age in Orissa. 56 (A)

56A रथाङ्गभाजा कमलानुषङ्गिना (प्रथमसर्ग, v. III)
निशा शशाङ्कं शिवया गिरीशं श्रिया हरिं योजयतः प्रतीतः (तृतीयसर्ग, v. 48)
गौरीव पत्या सुभगा कदाचित् (सप्तमसर्ग, v. 83)
सायुज्यमासादयतं शिवाभ्याम् (चतुर्दशसर्ग v. 71)
गीदेवतागीतयशःप्रशस्तिः श्रिया तडित्वल्ललितामिनेता
मुदा तदाबैक्षत केशवस्तं स्वयम्वराडम्बरमम्बरस्थः (दशमसर्ग v. 51)

From the time of Yayāti, (Circa 9th century) who performed ten horse sacrifices in Jajpur on the present 'दशाश्वमेधघाट' on the Vaitaraṇī, there was great revival of Vedic sacrifices in Orissa which continued unabated till the Muslim occupation of this state in 1568 A. D. (56. B.)

After the establishment of the Govardhana Piṭha at Purushottama Kshetra or Puri by the great Saṅkarāchārya (C 788-820) his 'अद्वैतवाद' held the ground in Orissa at least till the arrival of Śrī Chaitanya at Puri in 1509 A. D. (56 C.)

During the rule of the Bhaumakaras over a major portion of the present-day Orissa for about two centuries (c 650-850 A. D.) the Vajrayāna school of Buddhism, which was based on Tantra, was founded in this region by Indrabhūti, a chieftain of Orissa, and by his sister Lakshmīkarā and his disciples Rahula and others. The Hindhu Tantra which competed with the Vajrayāna school was also propagated in Orissa with equal tenacity and vigour. As a result of this we find the building of these religious (Tantric) edifices during the Bhauma period e. g. two circular enclosures for sixty-four Yoginis at Raṇipur near Titlagarh, and at Hīrāpur near Bhubaneswar; temples of Bhadrakālī at Bhadrak, Vīrajā and Saptamātṛkā at Jajpur, Sāradā at Jhaṅkada; Kapalinī, Mohinī and others at Bhubaneswar, Varāhī at Tulasipur, Ramachāndī near Puri on

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सन्ध्यावशेषे धृतताड्वस्य चंडीपतेः (द्वाविंशसर्ग v. 16)
आवामावामाद्धे सकलमुभयाकार घटनाद् (चतुर्दशसर्ग v. 85)
प्रियापर्णं किं शिवार्द्ध-घटनं शिवस्य (अष्टादशसर्ग v. 140)
वलयायितशेषशायिनः (द्वितीयसर्ग v. 101)
श्रेयसा हरिहिरौ परिपूज्य प्रह्व एष शरणं प्रविवेश (एकविंशसर्ग v. 88)

56B. अग्निहोत्रं त्रयीतन्त्रं त्रिदंडं भस्मपुंडकम्। (१७ सर्ग, v. 38) अश्रान्तश्रुतिपाठपूतरसना (२य सर्ग, v. 102) दर्शस्य दर्शनात् कष्टम् अग्निष्टोमस्य चानशे जुघूर्णे पौर्णमासेच्छी सोमं सो मन्यतान्तकम् (१७ सर्ग, v. 194) 17th Sarga—वेदानुद्धरतां तत्र (v. 161), श्रुतिपाठकवक्त्रेभ्य स्तत्राकर्णयत क्रमम् (v. 162), यज्ञयूपधनो यज्ञो (v. 170) हिंसांशवांमले वीक्ष्य (v. 174) मौञ्जीभृतो धृताषाढान् (v.178) दृष्ट्वा सौलामणीमिष्टिं (v.180) सर्वमेधस्य यज्वानम् (v. 184) तपः स्वाध्याय यज्ञानाम् (v. 191) सर्वस्वारस्य यज्वानम् (v. 200)

56C. पञ्चचतुष्टये × ×
अद्वैततत्त्वश्च सत्यतरेऽपि लोकः (१३श सर्ग, v. 35)

the sea-shore, besides a large number of temples dedicated to महिषमर्दिनी दुर्गा at several places of Orissa, (56 D.)

The famous Buddhist monasteries at Puspagiri or the present Ratnagiri—Lalitagiri area of the Cuttack District, where a large number of votive stupas have been discovered by recent excavation, was a strong hold of Buddhism in Orissa till the advent of the Gangas near about 1100 A. D. (56 E.)

The inscriptions of the Digambara Jaina Achāryas Kulachandra and his disciple Śubhachandra (c. 1000 A. D.) in the Khandagiri hill near Bhubaneswara and the discovery of a large number of Digambara Jaina images in different parts of Puri, Balasore, Keonjhara and Mayurbhanja Districts of Orissa, bear unmistakable evidence about the existence of this faith in different parts of Orissa. (56 F.)

(R) The carving of the ten incarnations of Vishnu on the body of the Vaishnava temples or around the presiding diety of Vishnu became a common feature in Orissa from the eighth century onwards (discussed in Section II). This adoration of the ten incarnations of Vishnu in Orissa finds full expression in somany verses of canto 21 of

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56D. आलिंग्य नीत्वा कृतपान्थदुर्गां (१४श सर्ग v. 34)
असिं भवान्याः क्षतकासरासुरं वराय भीमः स्म ददाति भासुरम्
× × × ×
आधारि यः प्राङ् महिषासुरद्विषा कृपाणमस्मै तमदत्त कूलुदः (षोडश सर्ग v. 18 & v. 19)
व्यासस्यैव गिरा तस्मिन् श्रद्धेत्यद्धा स्थ तान्त्रिकाः
मत्स्यस्याप्युपदेश्यान् वः को मत्स्यानपि भाषताम्
Matsya perhaps indicates मत्स्यनाथ (१७ सर्ग v. 63)
नवाम्बिकानाम् (७म सर्ग v. 97)

56E. सुगतश्च विजित्य जितेन्द्रिय (४थ सर्ग v. 80)
न्यवेशि रत्नत्रितये जिनेन यः (९म सर्ग v. 71)
केनापि बोधिसत्त्वेन जातं सत्त्वेन हेतुना (१७श सर्ग v. 37)
सुगतसौधसखानां (२१श सर्ग v. 25)
अपश्यज्जिनमन्विष्यन्नजिनं ब्रह्मचारिणाम् (१७ सर्ग v. 187)

56F. क्षपणार्थी सदीक्षस्य स चाक्षपणमैक्षत ,,

this work, where the poet has very inspiringly sung the glory of each 'Avatara' * through his hero Nala. On the grounds stated above, Śrī harsha may be accepted as a poet of Orissa, till its contrary is proved by more convincing evidence.

TIME OF ŚRIHARSHA:-

This line 'ताम्बूलद्वयमासनञ्च लभते यः कान्यकुब्जेश्वरात्' which is taken as a clue to fix the time of the poet, simply states that he was honoured by a king of Kānyakubja, whose name is not given. But on the strength of a story given in the 'Prabandhakosha' by the Jaina Rājaśekhara Suri, composed in 1348 A. D., he is said to have lived in the court of Vijaya chandra and Jayachandra in the second half of the twelfth century (57) But this story about Śriharsha written after nearly two centuries may not be taken as fully authentic. So the authenticity of this story may be examined afresh in the light of new research on this subject.

(I) It has been stated before that Udayana Achārya (1170-1200) wrote the first commentary on the 'नैषध चरितम्' of Śriharsha. As such this poet may be placed before 1170 A. D.

(II) This posterior time-limit may be pushed back by some years, if we take into consideration his description of Utkala and Kaliṅga (Mahendra region) as two separate kingdoms. It is now definitely known that these two kingdoms became one political entity after the occupation of Utkala by Cholagaṅga Deva. the founder of the Gaṅga Empire, in 1112 A. D. He extended his territory from the Gaṅgā in the north to the Gadāvarī in the South with its capital at Varānasī Kataka or modern Cuttack on the right bank of the Mahanadī for which he was acclaimed as the sovereign of the Gaṅga-Godavarī region (आगोदान्ता-

* मीन (v. 53), कमठ (v. 54), वराह (v. 55-56), नरसिंह (v. 57-58), वामन (v. 59-62), पशुराम (v. 63-65), राम (v. 66-74), कृष्ण and बलराम (v. 75-82) In the edition by Haridas Siddantavagisa, the verses in praise of the Buddha and Kalki are omitted. But in the Nirnayasagar Press Edition which is more authentic there are four verses (87-90) describing the Buddha, 2 verses (91-92) describing Kalki.

(57) History of Sanskrit Literature, by Dr. Dasgupta and Dr De p. 326.

दमरसरित' यावदेक भुवोऽभूत),. So on the strength of this very authentic epigraphical evidence he may be placed before 1112 A. D.

(III) According to Śrī D. C. Bhattachārya, a line from a work by Śrīharsha e. g., सङ्गतमृत्युमरक मारिमारी देवतेति श्रीहर्षः' is quoted by Kshīra Svamin in his commentary on Amarakosha, written between c. 1100-1120 A. D. (58). So this quotation furnishes definite evidence for fixing the time of Śrīharsha near about 1100 A. D.

The anterior limit for this work may be fixed with the help of the verse quoted below e. g.

या सोमसिद्धान्तमयाननेत्र शून्यात्मतावादमयोदरेव
विज्ञानसामस्त्यमयान्तरेव साकारतासिद्धिमयाखिलेव ।

(दशमसर्ग, ८८ श्लोक)

The 'सोमसिद्धान्त' referred to in the above verse is identical with 'सोमशम्भु पद्धति' by the famous Śaiva teacher Bhagavan Soma Śambhu or Soma Śiva e. g.

प्राचीन पुण्यपरिपाकवशात् प्रज्ञाना-
माविर्बभूव भगवानिह सोमशम्भुः ।
नाम्ना निजेन सकलागमसिन्धुसेतुं
यः पद्धतिं करुणया प्रतिमां बबन्ध (59)

The date of Śoma Śambhu is known with some amount of certainty because his disciple Vāma Śambhu or Vāma Deva was the guru of the Kalachuri king Karṇa Deva. (1042 A. D.) 'Śoma-Siddhānta' referred to by Śrīharsha was written between circa 1000 to 1030 A. D. So Śrīharsha flourished in the period between 1050-1120 A. D. or roughly in the second half of the eleventh century, and the beginning of the twelfth century, when neither Vijayachandra or Jayachandra was the ruler of Kanyakubja. The king of Kānyakubja, by whom he was

58) I. H. Quarterly - Vol. XXII. p. 149.
59) J. A. H. R. Society Vol. IV. p. 152 and p. 157.

respected was most probably Govinda chandra whose reign began near about 1110 A. D.

WORKS OF ŚRiHARSHA

The poet has mentioned the following works written by him in different cantos of his work. e. g. स्तैर्य्यविचारण प्रकरणम् (fourth canto) विजय प्रशस्ति (fifth canto) खण्डन खण्डखाद्यम् (sixth canto), गौड़ोर्वीशकुलप्रशस्ति (seventh canto) अर्णवर्णनम् (ninth canto) छन्दःप्रशस्ति (seventeenth canto) शिवशक्तिसिद्धिः (eighteenth canto) नवसाहसाङ्क चरितम् (twentysecond canto) He is said to have written some other works, the names of which are not given here, as they have not been finally accepted.

WORKS AND AUTHORS REFERRED TO:

Besides his own works, cited above he refers to other works and authors, which are given below for further research on his work.

द्वितीयसर्ग— धर्माशमम् (v. 7), सामुद्रिकम् (v. 51), फणिभाषितभाष्यम् (v. 95),

ततीयसर्ग— गणितम् (v. 40), समाधिशास्त्रम् (v. 44)

चतुर्थसर्ग— सुश्रुतः and चरकः (v. 116)

पञ्चमसर्ग— जैमिनिः (पूर्वमीमांसा)

नवमसर्ग— ध्वनेः (v. 50)

दशमसर्ग— गन्धर्वविद्या, त्रयी, साहित्यम् (v. 74), अथर्ववेदः (v. 75), शिक्षा, कल्पः निरुक्तम् (v. 76), छन्दः (v. 77), व्याकरणम् (v. 78), ज्योतिः शास्त्रम् (v. 79), पूर्वमीमांसा and उत्तर मीमांसा (v. 81), तर्कशास्त्रम् (v. 82); महापुराणम्, उपपुराणम्, मत्स्यपुराणम्, पद्मपुराणम् (v. 81), धर्मशास्त्रम् (v. 87), सोमसिद्धान्त (v. 88),

एकादश सर्ग— पञ्चचतुष्टयम् (सांख्यम्, न्यायः, आर्हतदर्शनम्, बौद्धदर्शनम्) अद्वैततत्त्वम् (v. 35),

सप्तदशसर्ग— त्रयी and तन्त्रम् (v. 38), गोतमः (v. 74)

अष्टादशसर्ग— नाटिका भरतभारती सुधा (v. 22), गुम्फितै रुशसना सुभाषितैः (v. 23)

Section II—(Ganga and Sūryavamsi periods)

GOVARDHANA ACHARYA AND UDAYANA ACHARYA.

Govardhana Achārya is well-known for his work "आर्य्यां सप्तशती" which has been printed and published by many institutions in India. Many scholars are of opinion that he was a poet of the court of Lakshmaṇa Sena, the last independent Hindu kidg of Bengal. But this theory, which is not based on convincing evidences is untenable as will be shown below.

Govardhana nowhere mentions in his work that he was a poet of the court of Lakshmaṇa Sena as has been done by Śrīdhara Dāsa, author of सदुक्ति कर्णामृतम् Dhoyī, author of पवनदूतम् and Halayudha author of ब्राह्मणसर्वस्वम् who definitely refer to their patron Lakshmaṇa Sena in their respective works (1a, 1b & 1c). The verse of the Gītagovinda, does not mean that all the poets referred to it belonged to a single court. In the introductory portion of his (आ: स) Govardhana also refers to some famous poets who preceeded him e. g.,

श्री रामायण भारत बृहत् कथानां कवीन्नमस्कुर्मः
त्रिस्रोताइव सरसा सरस्वती स्फुरति यैर्भिन्ना (v. 34)
साकूत मधुरकोमल सरसा विलासिनी कंठ कूजितप्राये
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ति (v. 35)
भवभूतेस्तु संभेदाद् भूधर भूरिव भारती भाति
एतत्कृत कारुण्ये किमन्यथा रोदिति ग्रावा (v. 36)
जाता शिखंडिनी प्राग् यथा शिखंडी तथाऽवगच्छामि
प्रागल्भ्य मधिकमाप्तुं वाणी बाणो बभूवेति (v. 37)

1a. समाजामव योगिनामपि गुरुर्यश्च क्षमा मंडले सश्रीलक्ष्मणसेन एक नृपति मुक्तिश्च जीव-नभूत् ।१।
यस्यासीत्प्रति राजसद्मत महा सामन्त चूडामणिर्नाम्ना श्री बटुदास इत्यनुपम प्रेमैकपात्रं सखा (सदुक्तिकर्णामृतम्)
(v. 1. v. 2.)

1b. दृष्ट्वा देवं भुवनविजये लक्ष्मण क्षौणिपालम्
बाला सद्यः कुसुमधनुषः संविधेयी बभूव (v.2 पवनदूतम्)

1c. गौड़भूमि भृदमात्य मंडलि मौलिरत्नरचितांघ्रि राजपंडित महामहन्तक श्री हलायुध मजीजनत्

यं गणयति गुरोरनुजस्याऽस्ते धर्म कर्म सं कुचितम्
कविमह मुशनसमिव तं तातं नीलाम्बरं वन्दे (v. 31)
+ + +
सकलकलाः कलयतु प्रभुः प्रबन्धस्य तातं कुमुदवनबन्धोः
सेनकुलतिलक भूपतिरेको राकाप्रदोषश्च

In the first verse quoted above, Govardhana pays his respects to Maharshi Vālmīki, Maharshi Vyasa, and poet Gunadhya, who were the authors of the Rāmāyaṇa, the Mahābharata and the Bṛhatkathā respectively. In the next verse he sings the glory of the greatest poet Kalidasa, whose language was simple, melodious and enchanting. The two subsequent verses speak of Bhavabhūti and Banabhatta. Then he sings the eulogy of his father Nīlāmbara Ācārya, who was not only a great poet but also a Smṛti-Kāra. In the last verse quoted above he speaks highly of a 'सेनकुलतिलकभूपति' whom some scholars have identified with Lakshmaṇa Sena, working under the impression that Govardhana was his court poet.

But the trend of narration clearly indicates that some other royal poet or scholar is alluded to by the term 'सेनकुलतिलकभूपति' and not Lakshmaṇa Sena, who was not reputed as a scholar or poet. From a commentary of this work, it is known that this term denotes 'प्रवरसेन' who was famous as the author of 'सेतुबन्ध काव्यम्' This identification based on historical evidence is quite plausible and suits the context fully well. So there is no justification in taking Covardhana as a poet of the court of Lakshmaṇa Sena on the strength of the evidence furnished by the above term.

There is also no clear or veiled reference to the patronage of Lakshmaṇa Sena or any other king of Gauda in the last few verses of the work quoted below:-

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+ + + +
विजयरसिकमते लक्ष्मणक्ष्मापतिः
नित्यप्रीतिप्रमोदा सततमदयिनी यस्य लक्ष्मीव भूव ।
(quoted from the manuscript preserved in the museum)

पुष्णौ विभिन्नवृत्तां गुणाढ्य भवभूति बाणरघुकारैः
वागदेवीं भजतो मम पश्यतु को दोषः (v. 696)

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कविसमरसिंहनाद स्वरानुवादः सुधैकसम्वादः
विद्वद्विनोदकन्दः सन्दर्भोऽयं मया सृष्टः (V. 700)
उदयन बलभद्राभ्यां सप्तशतीशिष्यसोदराभ्यां नः
द्वौरिव रविचन्द्राभ्यां प्रकाशिता निर्मलीकृत्य (V. 701)
विरचय्य वामनलीलां वामनइव कविपदं परं लिप्सुः
अकृताय्यांसप्तशती मेतां गोवर्द्धनाचार्य्यः (V. 702)
इति कविपंडित गोवर्द्धनाचार्य्यकृता सप्तशती समाप्ता।

In the verses quoted above Govardhana again respectfully mentions the names of Gunadhya, Bhavabhūti, Bānabhatta and Raghukāra or Kalidāsa and states with pride that his two younger brothers Udayana and Balabhadra, who were poets of reputation, helped him in improving the composition of his work. Lastly he expresses his humility by comparing himself with a dwarf like the great Kālidāsa, who sang in a similar manner in the beginning of his work Raghuvamśa e. g. "प्रांशुलभ्ये फले लोभादुद्बाहुरिव वामनः।" It is noteworthy that none of the stanzas of "आय्यांसप्तशती" is quoted in 'सदुक्तिकर्णामृतम्' A poet Govardhana is quoted six times, but these verses cannot be traced in this poem. (2) This omission is significant, which clearly proves that the poet was not associated with the court of Lakshmana Sena. Had it been composed under his patronage, Śrīdhara Dāsa would never have missed the opportunity of quoting a few verses from this unique work of his colleague!

The facts stated above prove that poet Govardhana neither belonged to Bengal nor was he patronised by Lakshmana Sena. On the contrary there is convincing contemporary epigraphic evidence to show that poet Udayana Achārya, the younger brother of Govardhana belonged to Orissa and was connected with the ruling Ganga family of this State. Up till now two stone inscriptions composed by Udayana Achārya have been discovered and published. Of these two, one is still to be seen in the temple of Sobhaneśvara in the village of Niyali on the river Prāchī,

(2) History of Bengal, published by the Dacca University. p. 367.

flowing on the northern boundary of the Puri District (3). From one of the verses quoted below, it is known that this eulogy was written by poet Udayana, by the order of a Brahmaṇa chieftain named Vaidyanatha, who was a vassal of the Gaṅga sovereign of Orissa. The date of the inscription is circa 1190 A. D.

नेत्रानन्दजल प्रणालसरणिं कंठद्वयीशुक्तिका—
स्वात्यम्भोलहरीं मनःकुमुदिनीचैतन्यचन्द्रत्विषम्
मूर्द्धान्तांड्व पंडितां कविसभा कंठावलम्बिस्रजं
धीरेन्द्रोदयनः प्रशस्तिमतुलां तत्प्रेरितश्चक्रिवान्।

The second stone inscription composed by Udayana was originally fixed in the temple of Megheśvara in the temple-city of Bhubaneswar for which it was meant. But in the last quarter of the last century it was fixed by mistake on the compound wall of the Ananta Vāsudeva temple of Bhubaneswar by some officer of the Government of India, where it is still to be seen. (4)

This inscription informs us that the poet was being patronised by another vassal chieftain named Svapneśvara Deva, who was connected with the ruling Gaṅga family by matrimonial alliance, as his sister Suramā Devi was married to king Rājaraja Deva II (1170-1190). So while singing the praise of his patron, the poet has also eulogised his brother-in-law, Rājarāja and his younger brother Aniyaṅkabhīma II who ruled after him (1190-1198). The analysis of this inscription shows that there are only five verses (2-6) describing Svapneśvara and his family, whereas the achievements of the Gaṅga kings Cholagaṅga Deva, Rājarāja and Aniyaṅkabhīma Deva are narrated in 11 verses (7-17). which indicates that the poet Udayana tried to please Aniyaṅkabhīma Deva, the overlord of his patron, whose favour he was either getting or seeking to get. In this inscription we also find the eulogy of one Vishṇu Achārya, the spiritual guide of Svapneśvara Deva, who has been compared with God Vishṇu, and was given a village near the Brahmeśvara temple e. g.

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(3) J. B. O. R. S. Vol. XVII, 1931 page 119-135.

(4) J. .A. S. Bengal Vol LXVI, 1897 pp, 18 24.-

आराद् ब्रह्मपुरं बृहस्पतिपुरस्पर्द्धि स्मरारेःसदा-
चार्य्यं विष्णु मभिस्फुरत्द्विजवर ग्रामाय धर्मात्मने (v. 31)

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तं प्रत्यतिष्ठत् द्विजराजपूज्यः
प्रासादमीशस्य सनन्दकश्रीः।
सुदर्शनेनान्वितएषविष्णु-
राचार्य्यराजः स पृथक् न विष्णोः (v. 32)

One important point which deserves mention here is that Vishnu Acharya, who was only a royal preceptor in the time of Anivanka Bhima II (1190-1198) rose to the position of commander-in-chief and minister of Anangabhima III (1211-1238 A. D.) and became famous for his conquest of Bengal and Tummāna (Raipur and Bilaspur Districts of M. P.) and brought the whole empire of the king, the lord of Trikalinga, under one single parasol, which is described in the Chateśvara temple inscription e. g., (5)

तस्याथ क्षितिपालमाल बड़भीनिद्रास्त पादाङ्गुले-
र्विष्णु र्विष्णु रिवापरः कलितवान् साचिव्यमव्याहतम्
श्वेतच्छत्रशतानि यस्य यशसा निर्माय किं ब्रूमहे
साम्राज्यं त्रिकलिङ्गनाथनृपतेरेकातपत्रीकृतम् (v. 12)

We are further informed that poet Udayana composed the Megheśvara temple inscription at the behest of Vishnu Achārya, as stated in verse No. 33 quoted below, because the term 'तस्य' of this stanza refers to Vishnu Achārya, who has been eulogised in the previous verse cited above and not to any king as interpreted by some scholars.

उदयनकविस्तस्यादेशात् प्रशस्ति विलासिनीं
सुललितपदन्यासैः शश्वद् विदग्धमनोहराम्।
ध्वनिभिरनिशं कंठेश्लिष्टामलंकृतिहारिणी-
मतिरसतया शय्यायातां प्रसाधितवानिमाम्॥

It may be suggested here, though it is difficult to prove at the present state of our knowledge that Vishnu Achārya belonged to the family of

(5) Re-edited by Dr. B. Ch. Chhabra, E. I. Vol. XXIX. P.127.

the famous Nīlāmbara Achārya and it was through his help that Udayana who was at first living near about Nilai Sasana in a remote corner of Orissa under a pettey chieftain Vaidyanātha came to Bhubaneswar, where Svapneśvara was living. This brought him and his family to the forefront by giving them a chance to come in contact with Aniyaṅka Bhīma II, the Gaṅga sovereign of Orissa, through his relative and general Svapneśvara Deva.

One thing, which deserves mention here is the tradition, which relates that Govardhana Achārya permanently resided at Purushottama Kshetra or Puri in a site near the present Gundichā temple. This is corroborated by the facts stated above about Udayana, who first lived in the Nilai area and then came to Bhubaneswar. So it seems quite probable that his elder brother might have selected Puri, a very sacred place for his residence.

While making his comments about the Megheśvara temple inscription, late M. M. Ganguli tried to connect its author Udayana Achārya with one Bhadudi family of Bengal and indentified him with the Naiyāyika Udayana e. g.,

"We trace the authorship to poet Udayana who, according to Vadudi Vaṁśāvalī was a contemporary of Kulluka Bhaṭṭa and Mayura Bhaṭṭa. He is the reputed author of Kusumāñjali, a treatise on the Nyāya system of Hindu Philosophy. According to Pandita Ganganatha Jha, Udayana the author of Tātparyaparišuddhi, a commentary on the 'Nyāya vārtika-tātparya' by Vachaspati Misra, flourished in the reign of Lakshmaṇa Sena" 6.

Late Mr. Ganguli confused poet Udayana of Orissa with the Naiyāyika Udayana of Mithila, who as will be shown below flourished nearly two centuries before the former. In the learned article entitled 'History of Navya Nyāya in Bengal and Mithila' by M. M. Chakravarti 7, it has been definitely proved that the Naiyayika Udayana who was

(6) 'Orissa and hsr Ramains' by M. M. Ganguli (1912) p. 332.
(7) J. P. A. S. of Bengal (New Series) Vol. XI, 1915 p. 262 - 263.

the author of Kiraṇāvali, Atmatattvaviveka, Nyāyakusumañjali and Lakshaṇāvali, finished his 'लक्षणावली' in the expired Saka year 906 or 984 A. D. e. g.,

तर्काम्बराङ्कप्रमिते व्यतीतेषु शकान्ततः
वर्षेषूदयन श्चक्रे सुबोधां लक्षणावलीम्।

Regarding his homeland it is stated elsewhere in the same paper thus "His home is as yet unsettled. But from the use of the Śaka year and from the great influence his work exercised on the Maithilis, it is not improbable that he was a Maithili."

The conclusion made about both the Udayanas in the 'History of Bengal' is worth noting here for the consideration of scholars - "Śrīdhar's famous contemporary Udayana who dates his Lakshṇāvali in Śaka 906 (984 A. D.) and who is the author of a sub-commentary entitled Kiraṇavali on Praśastapada's Bhāshya, as well as two independent polemical works Kusumañjali and Atmatattavaviveka *is some times connected with Bengal by a tradition, which associates him with the Bhaduri Brahmanas of North Bengal. But the unreliability the tradition is indicated by Udayana's disparaging remarks about the Gauda Mimamsa ka who in his opinion lacked a traue knowledge of the Vedic texts" 8*

Elsewhere in the same work the following conclusion is made about Govardhana and Udayana - "In one of the concluding verses he (Govardhana) mentions his bothers and pupils Udayana and Balabhadra who helped him in revising and publishing the poem." Udayana may be identical with Udayana Kavi who composed the Praśasti of the Megheśvara temple at Bhubaneswar in Orissa." 9

On the basis of the fore-going discussion the following conclusions can be made -

(a) Naiyāyika Udayana who flourished in the last quarter of the tenth century belonged to Mithila in the present state of Bihar.

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(8) History of Bengal, Published by the Dacca University, pp, 313.

(9) Ibid . . . p. 366 - text and footnote.

whereas poet Udayana Achārya, who is the author of the two inscriptions in the Śobhaneśvara and Megheśvara temples was a native of Orissa and can definitely be assigned to the last quarter of the twelfth century. None of lhe two had any connection with the Bhaduri Brāhmaṇa family of Bengal.

(b) Udayana Achārya, the author of the above two inscriptions is identical with Udayana, brother of poet Govardhana, mentioned in his 'आर्यासप्तशती'. Both the brothers came to prominence with the help of the great Vishṇu Acharya, who was at first a royal preceptor during the reign of Aniyaṅkabhima Deva II (1190–1198 A. D.) but gradually rose to the position of commander-cum-minister of Anaṅgabhīma III (121I-1238 A. D.). It seems very likely that Vishṇu Achārya belonged to the family of Udayana.

(c) Udayana unknown to Śrīdhara Dāsa, the author of 'सदुक्ति कर्णामृतम्' had nothing to do with Lakshmaṇa Sena of Bengal and lived in Orissa in the courts of two local chieftains under the Gaṅga kings Rāja Rāja II (1170-1190) and Aniyaṅka bhima II (11९0 1198). Similarly Govardhana, not a single verse of whose "आर्य्यासप्तशती" is found quoted in सदुक्ति कर्णामृतम् of Śrīdhara Dāsa, did not adorn the court of Lakshmaṇa Sena and the term "सेनकुलतिलकभूपति" of his work can more appropriately be applied to Pravara Sena, who is reputed as the author of "सेतुबन्धकाव्यम्" than to Lakahmaṇa Sena.

WORKS OF GOVARDHANA AND UDAYANA:

The only work of Govardhana so far known and published is the famous "आर्य्यासप्तशती" which had wide circulation in India and got commentaries written by scholars of different provinces. But no work of Udayana is known to have been published as yet, though he earned reputation by writing the first commentary of the Gītagovinda of Jayadeva, which is called "भावविभाविनी"10. According to Orissan tradition Udayana was an intimate friend and admirer of Jayadeva and both

(10.) 'History of Sanskrit literature' by Dr. Dasgupta and Dr. De., pp. 666.

hailed from same area in the Prāchī valley of the Puri District. A commentary on 'Naishadha Mahakāvyam of Śrīharsa was written by one Udayanāchārya (10 a) who was indentical with our Udayana Acharya.

KAVIRAJA JAYADEVA, THE AUTHOR OF THE GĪTAGOVINDA—

Gītagovinda by Jayadeva is one of the most important works in Sanskrit literature. It has got the largest number of imitations and commentaries written by scholars of different parts of India, which testify to its immense popularity and wide circulation in this country. But the question of the birth place of Jayadeva is still a matter of controversy among scholars. So an humble attempt is made here to find out its solution. On the strength of a stanza in the first sarga of Gītagovind * quoted below many scholars have asserted that the five poets mentained in it belonged to Bengal and adorned the court of Lakshmaṇa Sena e. g.

वाचः पल्लवयत्युमापतिधरः सन्दर्भ शुद्धिं गिरां
जानीते जयदेव एव शरणः शाघ्यो दुरूहद्रुतेः
शृङ्गारोत्तरसत् प्रमेयरचनैराचार्य्यगोवर्द्धनः
स्पर्द्धी कोऽपि न विश्रुतः श्रुतिधरो धोयी कविक्ष्मापतिः ॥

In the above stanza, Jayadeva only gives his own estimate about four other poets, who might at best be taken to be his elder contemporaries. But this verse does not imply directly or indirectly that all the five poets mentioned in it belonged to Bengal and adorned the same court. It is only an example of poetic tradition followed by many other poets of India as shown below.

Ravikīrti, the author of the famous Aihole inscription of Pulakesī II respectfully mentions the names of Kalidāsa and Bharavi in the 57th stanza of the prasasti. (10B.)

स विजयतां रविकीर्त्तिः कविताश्रित कालिदास भारविकीर्त्तिः

(Io.) a. ,, ,, p. 624

* Gītagovinda is abbreviated as G. G. hence forward.

(Io) B. E. Indica Vol. VI. p. 7.

This cannot be interpreted as Ravikirti belonged to the same age or territory, where the two great poets Kalidāsa and Bharavi flourished.

Rājaśekhara, a well-known court poet of kings Mahendrapāla and Mahipāla of Kanauja has compared himself with Vālmiki, Bhartṛhari, Mentha and Bhavabhūti in a verses of his Bāla Ramayaṇa, which is quoted below.

बभूव वल्मीकभवः कविः पुरा
ततः प्रपेदे भुवि भर्त्तृमेण्ठताम्
स्थितः पुनर्यो भवभूतिरेखया
स वर्त्तते संप्रति राजशेखरः (11)

Similarly Kaviraj Suri, a court poet of Kāmadeva II (112-87) of the Kadamba royal family of Jayantapuri or Vanavāsi compares himself in one of the introductory verses of his राघव पाण्डवीय महाकाव्यम् with Subandhu and Baṇabhaṭṭa e. g.

श्रीमद् रामायणं गङ्गा भारतं सागरो महान्
तत्संयोजनकर्मज्ञः कविराजो भगीरथः ॥
सुबन्धु बाणभट्टश्च कविराज इति त्रयः
वक्रोक्तिमार्गनिपुणाः चतुर्थो विद्यते न वा 12)

In the like manner Govardhana Acharya has given a long list of poets in some introductory and concluding stanzas of his work, 'आर्य्यासप्तशती' which have been quoted and discussed before. So more examples need not be given to interprete the significance of this stanza of the G. G. where the poetic tradition has only been followed.

Jayadeva and King Lakshmaṇa Sena- Let us now examine, who of the five poets mentioned in this stanza belonged to Bengal and adorned the court of Lakshmaṇa Sena. It has been convincingly proved before that Achāry Gavardhana, spoken of respectfully by Jayadeva had no

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11. 'History of Sanskrit poetics' by Dr. P. V, Kane, P. 203.
12. Quoted from the manusript in the Orissa state Museum.

connection with the court of king Lakshmaṇa Sena and his family was flourishing in the Puri District of Orissa under the patronage of local chieftains and Gaṅga sovereigns. What to speak of Lakshmaṇa Sena, no where in the G. G. there is any definite or veiled reference to the effect that its author had adorned the court or received the patronage of any king. On the other hand, the saintly poet has taken pride in calling himself पद्मावती चरण चारण चक्रवर्त्ती e.g. a renowned master or great expert who could ably direct the dance of his beloved wife Padmavatī to the tune of the songs which he used to sing joyfully, inspired by deep devotion for his favourite God Kṛshṇa. The earliest reference about this poet so far known is found in 'पृथ्वीराजरासो' written in old Hindi by Chānd Bardai, who is generally assigned to the 13th century. In this work he is pictured not as a court-poet but as a great devotee. e. g.

जयदेव अथ कविकविराय
जिनै केवल किरति गोविन्दगाय ।

The G. G. was only a hymn to Govinda, which was solely meant to be sung before the God of his devotion and was not written to gain the good will and favour of any royal patron. So its author cannot be associated with Lakshmaṇa Sena or any other King on the strength of any internal evidence furnished by it.

As regards the three other poets of this stanza, it may be said that there is strong epigraphic evidence to prove that Umāpati Dhara was a court poet of the Sena royal family of Bengal. In the last but one verse of the Deopara inscription of Vijayasena, it is said that this prasasti was written by Umāpati Dhara who may be identified with the poet of the same name mentioned in the G. G. e. g.

निर्ण्णिक्तसेनकुलभूपति मौक्तिकाना
मग्रन्थिल ग्रथन पक्ष्मल सूत्रवल्लिः ।
एषा कवेः पदपदार्थविचारशुद्ध-
बुद्धे रुमापतिधरस्य कृता प्रशस्तिः (13)

13. 'Inscriptions of Bengal' Vol. III p. 49.

The date of this inscription can be fixed with some amount of certainty as it mentions the defeat of Rāghava Deva, the Gaṅga king of Orissa 1156-1170 A. D., in a verse. So it cannot be earlier than 1156 A. D. Vijaya Sena died in 1158 A. D.[14]. *So it was composed some time between 1156 to 1158 A. D.* Four verses from this inscription (Nos. 7, 23, 24 and 30) are found quoted in सुदुक्तिकर्णामृतम् of Śrīdhara Dasa.[15]. Merutuṅga Achārya in his प्रबन्धचिन्तामणिः states that Umāpati Dhara lived in the court of Lakshmaṇa Sena. This seems possible in view of the fact that the interval between the reigns of Vijaya Sena and Lakshmaṇa Sena was only 21 years (1158-1179 A. D.)

"Again verse 2 of the Madhainagar copper plate of Lakshmaṇa Sena almost exactly corresponds to a verse ascribed to Umapatidhara in the S. K. M. It is therefore not unlikely that the poet lived not only in the court of Vijaya Sena, but in that of his son and grandson.[16]"

No work of poet Śaraṇa mentioned by Jayadeva has yet been discovered In a verse of Śaraṇa quoted in S. K. M. he is found eulogising a Sena king whose name is not mentioned e g 'सेवाभिर्यदिसेनवंश तिलकादासादनीयाः श्रिय." His other verse quoted in the same work, in which he deprecates the rulers of Gauḍa, Kalinga, Chedi, Mlechcha, Kāmarūpa, Kāśī and Magadha does not give a clear idea about his patron So there is no direct and definite evidence to connect Saraṇa with the court of Lakshmaṇa Sena. But this much can be presumed on the strength of the verse referred to above that he was patronised by some Sena king of Bengal.

As regards Dhoyī, there is definite evidence to prove that he was patronised by king Lakshmaṇa Sena, in whose honour he wrote his पवनदूतकाव्यम् which is evident from verse 2 of the work quoted below

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14. 'History of Bengal', published by the Dacca University. p. 216.
15. 'Sanskrit literature in Bengal'. J. & P. A. S. Bengal, Vol. II, No. 5, 1906 p. 160.
16. 'Inscriptions of Bengal', Vol. III p. 107
17. Published by M. M. Chakravarti, J. A. S; Vol. No. 5, pp. 41 to 71.

दृष्ट्वा देवं भुवनविजये लक्ष्मणं क्षौणिपालं
बाला सद्यः कुसुमधनुषः संविधेयीबभूव ॥

In verse 28 of the same work he speaks of the kings of the Sena dynasty e. g.

तस्मिन् सेनान्वयनृपतिना देवराज्याभिषिक्तो
देवः साक्षात् वसति कमलाकेलिकारो मुरारिः।

The verse 101 of the same work informs us that the poet Dhoyika was honoured by the king of Gauḍa e. g.

दन्तिव्यूहं कनकलतिकां चामरं हैमदंडं
यो गौडेन्द्रादलभत कविक्ष्माभृतां चक्रवर्त्ती ।
श्रीधोयिकः सकलरसिकप्रीतिहेतोर्म्मनस्वी
काव्यं सारस्वतमिव (स तनु) मन्द्रमेतज्जगाद ॥

On the strength of the verses quoted above from the 'पवनदूतम्' Dhoyi can definitely be assigned to the reign of Lakshmaṇa Sena. Poet Umāpatidhara may be taken as such on the indirect evidence furnished by a verse of the Madhainagar copper-plate grant of Lakshmaṇa Sena which has been attributed to him in the S. K. M. Saraṇa was patronised by a Sena king, whose name is not mentioned. Govardhana as stated before belonged to Orissa and was not associated with the court of the Sena kings of Bengal. There is no direct or indirect evidence, on the basis of which Jayadeva can be called a court poet of Lakshmaṇa Sena. So the conclusion that all the five poets mentioned in the verse of the G. G. quoted before belonged to Bengal and were living in the court of Lakshmaṇa Sena is not supported by facts and can not be proved convincingly.

SO-CALLED INSCRIPTIGN AT NADIA

Some scholars cite another verse given below to establish the connection of Jayadeva with King Lakshmaṇa Sena e. g.,

गोवर्द्धनश्च शरणो जयदेव उमापतिः
कविराजश्च रत्नानि समितौ लक्ष्मणस्य च ।

It is said that Sanātana Gosvāmi saw this verse inscribed on the gate of king Lakshaṇa Sena's Assembly Hall in Navadvīpa[18]. Sanātana Gosvami has no where spoken about it in his works. It was coined by some clever person to prove that Jayadeva was a native of Bengal and associated it with the name of this great Gosvami, to make it appear genuine. But this verse is clearly a spurious one, like the famous traditional verse quoted below describing the nine gems of the court of Vikramāditya.

धन्वन्तरि क्षपणकामरासिंहशंकु-
वेतालभट्ट घटकर्पर कालिदासाः[18]
ख्यातो वराहमिहिरो नृपतेः सभायां
रत्नानि वै वररुचिर्नव विक्रमस्य ।

Let us examine the authenticity of this traditional verse. There is no contemporary epigraphic or literary evidence to prove that Nadiya was ever the capital of either Lakshmaṇa Sena, or his forefathers and successors. Regarding the capital of the Sena Kings it is written thus;

"It is a note worthy fact that the two known grants of Vijaya Sena and Vallāla Sena and all the five grants of Lakshmaṇa Sena dated within the first six years of his reign were issued from the royal camp at Vikramapura. It was again in this city that the chief queen of Vijaya Sena performed the elaborate 'Tulāpurusha Mahādāna'.

"It is to be noted, however that the two later grants of Lakshmaṇa Sena and those of his successors, are issued, not from Vikramapura but respectively from Dharyagrāma and Phalgu grāma, none of which can be identified" 19. Similarly in no Sanskrit work written during the Sena period, Nadiya is mentioned as the capital of Lakshmaṇa Sena. In the 'Pavanadūtam' of Dhoyi, Vijayapura on the Ganges is referred to as the capital of Lakshmaṇa Sena. Its identification with Nadiya may only be presumed but cannot be definitely proved.

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18. 'Birabhum vivarana'
19. 'History of Bengal' published by the Dacca University. Vol I. p. 251.

Only in 'Tabaqat-i-Nasiri' written in 1260 after about 60 years of the death of Lakshmaṇa Seṇa, Nadia is described as his seat of government e. g.,

"Rai Lakshmaniah whose seat of Government was the city of Nūdiah and who was a very great Rāi and had been on the throne for a period of eighty years". 20.

The account given in 'Nāsirī' is not reliable as it is based on haresay testimony. It narrates fanciful stories about the birth of Laksh maṇa Sena (p. 555), and invasion of Nadia (p 557) It gives a reign of 80 years to this king, which is disproved by contemporary epigraphic records. Supposing this account is accepted as true, its version regarding the destruction of Nadia should also be accepted e. g.,

"After Mahammad-i-Bakhtyar possessed himself of that territory (Rāi Lakshmaniah's) *he left the city of Nudia in desolation.*" (p. 559) In the foot-note of the same page it is further written." *Mahammad-i-Bakhtyar destroyed Nudiah and leaving it in desolation passed ownwards*" So it can be said without any fear of contradiction that no trace of the palace of Lakshmaṇa Sena, destroyed by the Muslim army could exist upto the time of Sanatana Gosvāmī. Therefore the theory of seeing this so-called inscription on the gate of his palace is simply imaginary and is not based on any historical truth.

The story of the discovery of the so called inscription describing the connection of the five poets with Śrīdhāma Navadvīpa, was originated and circulated in the post-Chaitanya period when Nadia came to prominence due to the birth of the great reformer Śrī Chaitanya in that holy place; with a view to prove that Jayadeva belonged to Bengal.

LOCATION OF KENDUVILVA:

Another point, which is generally advocated by the supporters of the Bengal origin of Jayadeva is the identification of 'Kenduvilva' mentioned in the G. G. with the village Kenduli on the bank of the

20. Tabakat-i-Nasiri translated by Raverty p. 554,

river Ajayā in the District of Birbhum in Bengal. Jayadeva has called himself 'a moon born from the ocean of Kenduvilva' in the 3rd canto of his G. G. e. g.,

वर्णितं जयदेवकेन हरेरिदं प्रवणेन
केन्दुविल्वसमुद्रसम्भवरोहिणीरमणेन (v. 11)

But Kenduvilva mentioned with pride by Śrī Jayadeva as his birth-place can more convincingly be identified with the Kenduli Śāsana in the Balipatna P. S. of the Puri District standing between the rivers Prāchī and the Kuśabhadrā. It was formerly a very big village, but at present it is divided into three adjoining villages namely Kenduli Śasana (Brahmana village) Kenduli Deuli (seat of temples) and Kenduli patna (suburb) (vide Uparasahi, Survey of India, one rich sheet No. 73 $\frac{H}{16}$ between 85. 55', & 86'. O. long and 20'. 10'. and 20' 15' latitude)

The Kenduli area has got Antiquities which can safely be assigned to the 8th century A. D. if not earlier. In the out-skirts of this village, still stand three small dilapidated brick temples of the Bhauma period (c. 650 850 A. D.) In two of them are still worshipped two four-armed goddesses carved in chlorite stone, who are popularly called Ambikā and Jageśvari. Each of the two figures has got a seven-hooded serpent over her head. One of them holds a full blown lotus and lotus bud in her two hands while the two other hands are broken.

She can not be identified with Goddess 'Manasā' as she does not hold 'अमृतभाड़' in her lower two hands. Not far from this, stands the image of Vishnu holding Chakra, Śaṅkha, Padma and Gadā in his four hands. There is another broken temple, for a Śiva Linga, which is called Muktesvara. On the path to these ruined monuments are found two Yūpastambhas (sacrificial posts) which are traditionally said to have been used by Śrī Jayadeva. The present presiding deity of the village is Śrī Nṛsiṁha which is said to have been established by a Gaṅga king. While re-excavating the old tank near the Nṛsimha temple, some years ago, a set of copper plate grants of the Gaṅga king Narasimha IV (1407-1435) was discovered in a stone box underground [21]. It was sent to

21. Re-edited by my colleague Sri S. N. Rajaguru in O. H. R. Journal Vol. V. Nos. 1 & 2, pp. I—100.

the Mahanta of Trimali Maṭha at Puri, as this area then formed a part of his estate. But the stone box containing this set is still to be seen in the local Tahasildar's office.

Not far from this village is the famous Triveṇī Saṅgama (the confluence of three rivers, the Prāchī, the Kuśabhadrā branch and the Dhanua) where a big festival is held every year on the day of Amāvāsyā of the lunar-month of Māgha, which is called 'Triveṇī Amāvāsyā. According to tradition Śrī Jayadeva used to take his bath here everyday and worshipped the deity of Mādhava called Triveṇī Mādhava. The antiquity of the Triveṇī festival can be fixed at least in the 13th century, if not earlier, as it is a long-standing custom in this area that people who go the Chandrabhāgā festival held near the famous Sun temple at Konarka on the Magha Śukla Saptamī must have taken bath in the Triveṇī confluence, on the Amāvāsyā day.

The worship of God Vishṇu performed daily with deep devotion and reverence in a large number of temples, which were raising their heads with all their splendour and magnificence in and around this Kenduvilva Śāsana, before the days of Śrī Jayadeva must have made a deep impression on the mind of this thoughtful and saintly poet, which slowly but imperceptibly shaped his career as a great devotee of God Kṛshṇa

It may not be out of place to mention here, that in the compound of the Śobhaneśvara temple of the Nilai sasana on the bank of the Prāchī, which is not far from the Kenduli sasana, one can see a dozen big Vishṇu images, carved in chlorite, which have been brought to this place from different temples on the Prāchī valley, which were razed to the ground by the iconoclastic Muslim army in the 16th and 17th centuries. There is perhaps no other area in India, where so many fine Vishṇu images of the pre Gaṅga period (circa 900 1100) can be seen as are to be found in the important villages of the Prāchī valley. The village Kenduli in the District of Birbhum completely lacks this archaeological back-ground and devotional environment of the pre Jayadeva days, which contributed a lot in moulding the career of this saintly poet. It has got no antiquities worth mentioning, which can be assigned to the pre-Chaitaaya period.

One most important thing, which deserves mention here is lack of any mention of the Kenduli village of Birbhum as the birth place of Śrī Jayadeva in the biographies of Śrī Chaitanya. Had it been considered a sacred place before the days of Śrī Chaitanya, on this account; Śrī Chaitanya who was a greatest admirer of the Gītagovinda of Śrī Jayadeva, must have paid a visit to this place at least once during his life time. But the contemporary Vaishṇava literature is silent about this matter.

So it is evident that attempts were made to connect Kenduli of the Birbhum District with the Kenduvilva of the Gītagovinda, when this work was regarded as a holy book by the orthodox Vaishṇavas of Bengal in the post-Chaitanya period. The so-called Jayadeva temple of this place was built by the mother of Kirtichandra, Maharajah of Vardhamana in Śaka year 1605 or 1683 A. D. [22].

Similarly there developed a tradition in Bihar indicating the birth place of Jayadeva in Tirhut. About it Colebrooke wrote "Jayadeva is by the Maithilas said to be their country man. In Tirhoot, a town on the Belan river near Jenjharpur, bears the name of Kendoli, supposed to be the same as Kenduli, Kilva sic vilva is a family of Maithili Brahmanas."

About this tradition late M. M. Chakravarti made the following remark "Beyond the similarity of name, nothing else has been found to support it" [23]. The same remark of late Mr. Chakravarti may appropriately be made about the Kenduli village of the Birbhum District. So the identification of the Kenduli śāsana of the Puri District having a large number of a antiquities of the pre-Ganga period in and around it with 'Kenduvilva' of the G. G. is convincing for the reasons stated above.

LITERARY EVIDENCE ABOUT JAYADEVA—

This identification is supported by literary evidence furnished by works written in different parts of India. In 'Sampradaya pradīpa[24].

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22. Birbhum District Gazetteer. p.120.
23. J. A. S. Bengal Vol. II. New Series, 1906 p. 163.
24. History of Dharmasastra literature Vol. I. by Mm. Dr. P. V. Kane . . . pp. 660.

written by Gada Dwivedi (1553-54) it is stated that Jayadeva belonged to Utkala. Mahipati of Maharastra in his 'Bhakta-Vijaya' speaks of Jayadeva as an incarnation of Vyāsa, belonging to a village named Tindubilva near the secrad city of Jagannātha. Nāvaji of Gwalior in his 'Bhaktamālā' in Hindi assigns Jayadeva to Utkala[25]. Chandra Datta of Mithila in his 'Bhaktamālā' in Sanskrit does not claim Jayadeva for his own land, but mentions definitely that Jayadeva belonged to a Brahmin village named Bindubilva near Jagannātha-Purī. He also says that G. G. was composed at Purushottama or Puri. and was being recited by the poet and his wife Padmāvatī, with great devotion for propitiation of Lord Jagannātha. [26].

जगन्नाथ पुरीप्रान्ते देशे वै चोत्कलाभिधे
बिन्दुबिल्व इति ख्यातो ग्रामो ब्राह्मणसंकुलः । v.2
तत्रोत्कले द्विजो जातो जयदेवइति श्रुतः
विद्याभ्यासरतः शान्तः पुरुषोत्तमपूजकः । v3.
\+ \+ \+
तदारभ्यातिभक्त्या वै पत्न्या सह हरिं भजन v. 53
गायन् वै गीतगोविन्दं तोषयामास केशवम् ।
निर्माय गीतगोविन्दं पुस्तकं पुरुषोत्तमे
निवेद्य कृतकृत्योऽभूत् जयदेवो महामनाः । v. 55

Against this literary evidence furnished by the above works, the account of Jayadeva written in the Bengali "Jayadeva Charita" by Banamali Das is adduced to prove the Bengali origin of this poet. But this work published by the Bangiya Sahitya Parishad on the authority of a single manuscript only, can not be regarded as authentic, as it indicates that this work had no circulation in Bengal itself, which accounts for the non-availability of a second copy of this work.

Secondly in the 'सर्वाङ्गसुन्दरी टीका, the earliest commentary on G. G. so for available, a copy of which is preserved in our Museum there is no metion of the fact that the poets referred to in the

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25. J. K. H. R. Society Vol. I., p. 243 and p. 245.
26. "BHAKTAMALA" printed by the Venkatesvara Press, Bombay,

famaus verse 'वाचः पल्लवयति···कविद्मापतिः' belonged to the court of Lakshmana Sena of Bengal. On the grounds stated above it may be concluded that Jayadeva belonged to Utkala.

THE THEORY OF DAŚAVATARA.

The दशावतारस्तुति (hymn to the ten incarnations of God Vishṇu found in the first canto of the G. G. is very significant, as it furnishes a clue to locate the birth-place of Jayadeva. Regarding this, the learned writer Dr. P. C. Bagchi, M. A. made the following remark 'Vaishnavism in Bengal probably made a contribution to the systematisation of the theory of Avatara [27].' The same remark can be applied with greater force and stronger evidence to the Vaishnavism of Orissa, because two of the earliest representations of the ten incarnations as depicted by Śrī Jayadeva are found carved in two Vishṇu images worshipped in the village Saintala of the Balangirpatna District of Orissa. These two images were built either by Mahaśiva Gupta Bālārjuna or by his son Mahābhavagupta Janamejaya, the first Somavaṁśī Emperor of Orissa. The village Saintala stands near 'Murasima-kataka,' a capital of Janamejaya which finds mention in his two Patna copper-plate grants and also in his Kalivana grant [28] (a, b & c)

These two unique Vishṇu images of Saintala, which furnish definite archaeological evidence regarding the development of 'Daśavatara' may tentatively be assigned to the last part of the 8th century. They were first brought to the notice of the scholars by my friend late lamented P. C. Ratha of Balangir [29], from whose description of the two images extracts are quoted below.

In the pedastal of each image are found Garuḍa to the right, some worshippers in the middle and sage Nārada to the left. Over the

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27. 'History of Bengal' published by the Dacca University, p. 403.
28. (a) Edited by Fleet, E. I., Vol. III, pp. 341-344.
    (b) Edited by G. M. Laskar, J. A. S. B, 1905, Vol. I, pp. 12-13.
    (c) Edited by Dr. D. C. Sircar and P. C. Ratha
29. J. K. H. R. Society, Vol. II. Nos. 2 & 3. 1947. pp. 124-125 and the plates.

worshippers are carved the figures of fish and tortoise representing मत्स्यावतार and कूर्मावतार. On the right and left sides of the pedastal stand respectively Lakshmī holding a louts flower and Sarasvatī playing on a musical instrument. On the right hand-side pilaster of the 'toraṇa' are carved from bottom to top the figures of Varaha, Narasimha, Vāmana and Paraśurāma (broken) and on the left-hand side pilaster are found from top to bottom the images of Rama, Balarāma, Buddha and Kalki, on the lintel over the two pilasters is depicted 'समुद्रमन्थन' the churning of the ocean with the gods on one side and the demons on the other. The chief object of worship was a two armed figure of Vishṇu (broken) standing on the pedastal described above. The representation of the ten incarnations carved in these two images completely tallies with their deacription given in the famous दशावतारस्तुति of the G. G. Two-handed figures of Vishṇu are very rare and old. The image of Vishnu which was worshipped in the famous Lakshmaṇa temple of Śrīpur on the Mahanadī in the Raipur District of M. P. is also two-handed like the Saintala figures [30]. The figures of Avatares are found carved on the door-jambs of this temple [31], which was built by Mahaśivagupta Balārjuna, father of Janamejaya.

In a place called Tīrthamaṭha, situted in the Ersama P. S. of the Cuttack District there was an ancient temple, containing very beautiful images of the ten incarnations of Vishṇu, of which the figures of Paraśurāma, Rāma and Balarāma are still preserved, while others are perhaps buried in a mound near by. These can be assigned to the 7th century A. D. The images of ten incarnations were set in a temple (circa 9th century) of Kakatpur in the Puri District, which was completely destroyed by the Muslims. Some of these recovered from the debris have been placed in the compound wall of the reconstructed Someśvara temple. The ten incarnations of Vishṇu are found carved on the lintel over the lion's gate of the Jagannatha temple of Puri, which is unanimously admitted to have been constructed by Cholagaṅga Deva between 1112-1147 A. D. But here we find Jagannātha in place of the Buddha, the 9th

30. See plate XVII, of A. S. of India, Vol. XVII by Cunningham.
31. do ,, p. 28.

incarnation, as Jagannatha is regarded as the manifestation of the Buddha. The ten incarnations were carved on the outer surface of the walls of the Jagannātha temple. There is a maṭha called 'Dasavatāra Maṭha' near the Gundicha temple of Puri where the ten incarnations are worshipped. Near Svetagaṅga of Puri, Matsyamādhava is worshipped. Śrī Kūrma and Simhāchalam temples built before the days of Jayadeva are dedicated to Kūrma and Narasiṁha.

With these archaeological evidences, it can safely be ascertained that the theory of Daśavatāra had gained much popularity in Orissa at least from the eighth century A. D. So neither Jayadeva nor Vaishṇavism in Bengal had anything to contribute to the systematisation of the theory of Avatāra, which was systematised somewhere in North India, prior to the days of Bālārjuna, as proved before and was followed by the sculptors of Orissa in the subsequent centuries. Due to their immense popularity, Jayadeva in his famous hymn to जगदीश or जगन्नाथ of Puri tried to establish that the ten incarnations were only the different manifestations of the supreme lord Kṛshna, who was the 'दशाकृतिकृत्' or the very creator or progenitor of the ten incarnations known to the people. This appealing hymn of Śrī Jayadeva contibuted a lot to establish the supremacy of Śrī Kṛshna in the realm of religion in those days.

WORSHIP OF ŚRI RADHA-KṚSHṆA.

As regards the worship of Rādhā Dr. Bagchi remarks else where "Rādhā was probably a Bengali innovation made shortly before the time of Jayadeva and represented only a Vaishnavite phase of growing Śaktism [32]." But this conclusion is also not tenable as will be shown below.

There was vigorous revival of Vaishṇavism in South India in the twelfth century due to the preachings of Śrī Rāmānuja, Śrī Vishṇusvami, Śrī Nimbārka and Śrī Madhvāchārya all of whom made Puri the centre of their activities and established maṭhs there, for propagation of their respective religious faiths. Śrī Rāmānuja and his disciple founded the Rāmānuja Koṭṭa and Emāra maṭhs respectively at Puri. There are three maṭhs at Puri established by Vishṇusvāmī and his followers, of which the Vishṇusvāmī Maṭha near the Mārkandeya tank is worth mentioning. Following the example of these two great teachers Śrī

32. History of Bengal, Vol. I. (Dacca University) p. 404.

Nimbarka and his disciples founded five maṭhs at Puri of which the Rādhāvallabha maṭha standing just to the east of the lion's gate of the Jagannāth temple is note-worthy. A lot of information is obtained from contemporary epigraphic records regarding the activities in Orissa of Śrī Madvacharya and his famous disciple Narahari Tirtha.

Of the above four great reformers of Vaishṇavism, Śrī Nimbarka alone proclaimed Rāhdā as the Śakti (female energy) of Śrī Kṛshṇa, his spouse in divine sport. The school of Nimbarka gave great prominence to the worship of Rādhā along with Śrī Kṛshṇa. Śrī Jayadeva, a devout Vaishṇava from his youth, who remained at Puri was greatly influenced by the Nimbarka school, either by coming in personal contact with its founder or by intimate association with his disciples, who established Maths at Puri in the last quarter of the twelfth century. Exaltation of Rādhā, which is a distinct feature of the Nimbārka school inspired Jayadeva to develop his erotic mysticism. In that age, there flourished another saintly poet named Bilvamaṅgala or Līlāsuka in the Andhra country. who like Jayadeva also exalted Rādha in his devotional lyric called 'कृष्णकर्णामृतम्' It is difficult to trace at the present state of our knowledge the influence of the कृष्णकर्णामृतम् on the गीतगोविन्दम्' or vice versa. But it seems quite probable that both the saintly poets derived their inspiration from the same source, which was no other than the teachings of the Nimbarka school both in Andhra and Orissa, which two states were closely tied together culturally under the rule of the Imperial Gaṅgas which began in 1112 A. D.

So the theory that 'Rādhā was probably a Bengali innovation made shortly before the time of Jayadeva' is not substantiated by facts stated above. On the contrary the credit of this innovation goes to Nimbarka, who first gave Rādha prominence in thought and worship.

THE EARLIEST COMMENTARIES ON G.G.

Jayadeva is claimed as an Orissan poet, because the earliest commentaries on his G.G. were written by two poets of Orissa and its first imitation so far known was made in Orissa. It has been stated before that poet Udayana Āchārya of Orissa, who was a close friend and

admirer of the author of the Gītagovinda wrote the first commentary on it called 'भावविभाविनी'. The second commentary on G. G. called 'सर्वाङ्गसुन्दरी' was by Kaviraja Nārāyaṇa Dāsa,of the famous Kapiñjala family of Orissa, who was a court poet of the Gaṅga king Narasiṁha II (1279-1307 A. D.) also called Kavi Narasiṁha. Through the efforts of Kaviraja Nārāyaṇa Dāsa, the recitation of the Gītagovinda was introduced in the Jagannath temple at Puri by his patron, which has formed an important part of the daily seva of the deity since those days. The recitation of G. G. daily in the temple of Jagannatha enhanced its prestige and helped its rapid circulation outside Orissa by scholars and devotees who got the chance of listening to its melodious songs, while paying their respects to Lord Jagannātha at the time of their pilgrimage to Puri.

THE EARLIEST IMITATIONS OF G. G.

The first imitation of G. G. so far discovered is the अभिनव गीतगोविन्दम् the authorship of which is attributed to the famous Gajapati Purushottama Deva of Cuttack (1466-1497), though its real author was Kavichandraraya Divākara Miśra. Purushottama Deva introduced the recitation of his अभिनव गीतगोविन्दम् in the temple of Jagannātha. But according to tradition this innovation of the king was disliked by Lord Jagannātha at whose behest only 12 verses of his work interpolated into the G. G. of Jayadeva began to be sung before the deity. Even this interpolation was objected to by the devotees of the Lord. So Pratāparudra Deva, the son and successor of Gajapati Purushottama Deva proclaimed by an inscription in 1499 A. D. that only the G. G. by Śrī Jayadeva would be recited before the Lord. This inscription placed on an entrance of the Jagannātha temple was edited and published by late M. M. Chakravarti[33].

The second imitation of G. G. is perhaps the जगन्नाथ वल्लभ नाटकम् by Raya Ramananda Paṭṭanaik, the Oriya governor of Raja Mahendra, under Gajapati Pratāparudra Deva. This was composed some time between 1497 to 1509 A. D. before the coming of Śrī Chaitanya to Puri.

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33. J. A. S., Bengal, Vol. LXII 1893. p. 96.

Thus the earliest commentaries on and imitations of G. G. were written in Orissa, which leads one to the conclusion that G. G. was written in Orissa and not well-known in Bengal before the days of Śrī Chaitanya who popularised it there.

INFLUENCE OF G. G. ON ORISSAN ICONOGRAPHY—

The tremendous influence and immense popularity of the Gīta Govinda in Orissa not only served as a source of inspiration to her scholars to write the first commentaries on and imitations of it, but also brought remarkable change in Orissan iconography. Before the days of Jayadeva, worship of the four-handed figures of God Vishṇu was very popular and held in high esteem by the people But the wide circulation of G. G. in Orissa which was recognised as a holy book and daily recited in the Jagannātha temple, steadily but imperceptibly influenced the minds of people and inspired them with devotion to Śrī Kṛshṇa whose glory it sang. Śrī Rādha could not be defied in that age either singly or in the company of Śrī Kṛshṇa, as her worship was not sanctioned by the Bhāgavata Purāṇa, which had gained popularity in Orissa before the days of Śrī Jayadeva nor recognised by the Smṛti-writers of this land, who were moulding the religious life of the people in those days with the support and patronage of the kings. The cumulative effect of these trends of religious thought of that age was that Jagannātha was regarded as another form of Śrī Kṛshṇa [34] and *the worship of only 'Gopijanavallabha Śrī Kṛshna and not Radhavallabha Śrī Kṛshna got the royal sanction.* So images of of Gopīnātha (Kṛshṇa) standing in tribhaṅga pose, playing on flute (वंशीधारी), surrounded by Gopīs (गोपस्त्रीपरिवेष्टित) and tending cattle

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34. See the Inscription of Chandrā Devi on the Ananta Vasudeva temple of Bhubaneswar dated 1278 in which Śrī Kṛshṇa is substituted for Jagannātha e. g. E. I. vol XIII p 150.

(a) कृष्णेन तृष्णावती (v. 6)

(b) तत्तीर्थं मङ्कनाख्यस्य तीरे नानावनीधने श्रीकृष्ण श्रीवलवास वासिते नन्दनायिते (v. 13)

(c) मुकुटादयैरलङ्कारैः शक्त्या भक्त्या मुदान्विता वल कृष्णौ सुभद्रांच श्रेयसेऽसावभूषयत् (v. 23)

Jagannatha being identical with Śrī Kṛshṇa, the three images in this temple have been carved in the human forms,and not like those the Jagannātha Temple.

(गोधनचारी) began to be built in this age. A large number of Gopīnāth images of this type, which began to be carved form the 13th century onwards are found in different parts of Orissa. Of these the following which can be assigned to this period, are mentioned below:—

(a) The Gopīnatha image discovered from Dharmasala P. S. of the Cuttack District with an inscription of the 13th century on its pedastal, which is now preserved in the Orissa State Museum, Bhubaneswar.

(b) The three Gopīnath images at Alarpur Śāsana, at Hīrāpur and Sarakaṇā Śasana which were built during the reign of Narasiṁha II (1279—1307). The Alarpur image is now being worshipped in a temple at Balianta.

(c) The famous Gopīnath image of 'Remuṇa Kataka' (Present Remuṇa) in Balasore District made during the reign of Narasiṁha II.

(d) The Gopīnātha image in the temple of Someśvarapur built during the period (circa 1264-1300 A. D.).

(e) The Gopīnātha image in the broken temple at Bageśvarapur near Pipli most probably built by Bhanu I, (1264-1278 A. D.), because the tank near by is called Bhānusāgara.

Other Gopīnātha images found in other parts of this State need not be described here. Since that age, it became a custom in Orissa to build a temple for Gopīnātha (Kṛshṇa) in each Śāsana or Brāhmaṇa village, founded by the king or his officers.

It may be pointed out here that this development of Hindu iconography, which was the effect of recognition of Jagannatha as Kṛshṇa in the post-Jayadeva period is clearly noticed in Orissa, whereas this is conspicious by its absence in Bengal and Bihar. "While thousands of images of different varieties of the four-handed Vishṇu belonging to the eleventh and twelfth centuries have been discovered in different parts of the provinces of Bengal and Bihar," not a single Kṛshṇa image belonging to the post-Jayadeva and pre-Chaitanya period has been

discovered in these two provinces. The conclusion made on this matter by late R. D. Banerjee, who is regarded as an authority on Indian Archaeology may be profitably quoted here.

"Not only do we find a very great scarcity of combined images of Kṛshṇa and Rādha in the Eastern school, but *no image of Kṛshṇa by himself earlier that the fifteenth century has been discovered any where in Bengal or Bihar.* The popularity of the Rādha Kṛshṇa cult in north-eastern provinces of India appears to date from the advent of the great reformer Chaitanya[35]".

INFLUENCE OF G. G. ON ORISSAN LITERATURE:-

Gitagovinda influenced the entire Sanskrit literature of India as a whole, which is clearly proved by the largest number of imitations of this work made by poets of different parts of India. But the influence of G. G. was the greatest in Orissa, where the number of imitations of G. G. made by her poets was greater than that made in any other region of India, as is shown below :

1. अभिनव गीतगोविन्दम् by Gajapati Purushottama Deva (C. 1490 A.D.)
2. जगन्नाथ वल्लभ नाटकम् by Rāya Rāmānanda Paṭṭanaik (C. 1500 A.D.)

Nos. 1 & 2 are the earliest imitations of G. G. known so far.

3. पीयूष लहरी नाटिका } by Jayadeva Achārya, son of Kavidimdima
4. वैष्णवामृत नाटकम् } (1525)
5. गोपगोविन्दम् — author not known.
6. मुदितमाधवम् — by Śatañjiva Misra (C. 1650 A. D.)
7. मुकुन्दविलासम् — by Yatindra Raghunatha Puri (C.1620 A. D.)
8. शिवलीलामृत महाकाव्यम् } by poet Nityananda (1690 A. D.)
9. श्रीकृष्ण ,, ,, }
10. नरहरि चरितम् — by Rāmachandra Khadgarāya (C. 1730 A.D.)
11. राधाविलास महाकाव्यम् — by Harekṛshna Kavirāja (1760 A.D.)
12. समृद्धमाधव नाटकम् — by Kavibhushaṇa Govinda (1760 A. D.)
13. व्रजयुवविलासम् } by Kavichandra Kamalalochana Khadga-
14. संगीतचिन्तामणि } rāya. (C 1780-1800 A. D.)
15. गीतमुकुन्दम् }

35. 'Eastern Indian school of Mediaeval sculpture' by R.D.Banerjee, p.127.

Purushottama Bhaṭṭa of the 15th century author of 'छन्दोगोविन्दम्' most probably belonged to Orissa, as this work is especially quoted in treatises on music written in Orissa. Some imitations of G. G. were made in Bengal in the post-Chaitanya period, and not before the days of Śrī Chaitanya, as was the case in Orissa, from which it may be concluded that G. G. was made well-known in Bengal by the Master.

Almost all the 'ragas' used in the G. G. were used by early Oriyā poets, while composing their verses. * The number of 'rāgas' used in old Oriya poetry began to increase in course of time, the number reaching its maximum in the time of the greatest Oriya poet Upendra Bhanja (1690–1720 A. D.). Many beautiful Kāvyas like the Rahasyamañjarī of Devadurlabha Das, the Rasakallola of Dinakṛshṇa, the Mathurā Maṅgala of Bhaktacharaṇa, the Bidagdha Chintamaṇi of Abhimanyu Sāmantasimhāra, and the Kiśhorachandrānanda Champu of Kavisūrya Baladeva Ratha and many others were written under the influence of G. G. Translations in old Oriya verses of the G. G. is more than a dozen in number, of which that by Dharaṇidhara is the best. Illustrated manuscripts of the G. G. are found in almost every 'Bhāgavataghara' and in the almost houses of the rich and the Pandits in Orissa.

But in old Bengali literature, the use of the 'ragas' of the G.G. are scarcely met with. There was practically no distinct age of the Kāvyas in old Bengali literature. Music in Orissa was tremendously influenced by G. G. which was not the case in Bengal.

On the grounds stated above, Jayadeva, author of the G. G. may be regarded as a poet of Orissa, and not of Bengal, where religion, art, iconography, literature and music were not affected by the all-pervading influence of the G. G. in the pre-Chaitanya age. So I appeal

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*1.	मालव राग	(p. 10, p. 96),	2.	गुर्जरी राग	(pp. 18, 55, 80, 104, 123)
3.	वसन्त राग	(pp. 24, 100, 139)	4.	कर्णाटक राग	(p. 64)
5.	रामकेरी	(pp. 30, 167)	6.	देशी वराडि	(pp. 77, 110, 128)
7.	गोंडकरी	(p. 89)	8.	वराडि राग	(pp. 146, 150)
8.	भैरव राग	(p. 116)	10.	विभासराग	(p. 158)

G. G. of the Nirnayasagara Press Edition, 1937.

to the scholars to examine the tenability of the theory of the Bengal-origin of Śrī Jayadeva, which is being persistently advocated, in the light of the facts stated above.

KAVI BHASKAR:

From the last verse of the Chāteśvara inscription(36) quoted below, it is known that this prasasti was composed by one Kavi Bhāskara e. g.,

लोका श्चतुर्द्दश न माति यशो यदीयं
विद्या श्चतुर्द्दश न तृप्यति यस्य बुद्धिः।
मन्वन्तराण्यपि चतुर्द्दश यस्य सूक्ति-
र्न्न म्लानिमेति स कविः किल भास्करोऽस्याः॥

(Verse 25.)

Up till now, no work of Kavi Bhāskara has been discovered or noticed. As the date of the inscription has been fixed in C. 1220 A. D. its author may be assigned to the first quarter of the 13th century.

This inscription further informs that Vishṇu Achārya the minister of King Anaṅgabhīma III who was proficient in (Nyāya) logic, three Vedas, Vartā (Ethics) and Daṇḍanīti (State craft) made new recensions of the Puraṇas e. g.

आन्वीक्षिकी कुटिलमैक्षत यं कटाक्षै-
र्यस्य त्रयी वदनतामरसं चुचुम्ब।
स्मैरं यदीय हृदये विजहार वार्त्ता
यं दंडनीतिरपि निर्भर मालिलिङ्ग। (Verse. 21)

उदग्रदोषादपथ प्रवर्त्तन स्खलद्गतीनि श्रुतिदृष्टिविभ्रमैः
चकार तत्त्व (प्र)तिपत्ति सम्पदास्पदं पुराणानि पुनर्नवानि यः॥

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36. Re-edited by Dr. B. Ch. Chhabra. E, I. Vol. XXIX, pp. 121-133.

The new recensions of the Purāṇas made in Orissa through the efforts of the minister Vishṇu Acharya must have required the hard labour of a host of scholars. But unfortunately their names are still lost into oblivion. These two verses bear testimony to vigorous literary activity in Orissa during the reign of Anaṅgabhīma whose memory is still proudly cherished by its people.

KAVI UMAPATI:-

We come to know of a poet Umāpati from two contemporary epigraphic records. He was also working as a general under the Gaṅga king Bhānu I (1264-12.8 and composed (in Śaka year 1193 or 1271 A. D.) the inscription in the temple of Amareśvara, standing at the village Boni in Bimalipatna taluk of the present Visakhapatna District of the Andhra state, which then formed a part of the Orissan empire, extending up to the Godavarī in the south. His name is found in these two verses (37) quoted below:-

उमापति रुमापत्ने श्चरणरेणुराकल्पकं
न्यवेदयदसंशयं शिवमहिम्नि लोकोत्तरे।
पुन्नाग सुरपुन्नाग + + + चम्पकैः
पाटला बकुलाशोक पनसादि महीरुहैः।
काननं नन्दनवनस्पर्द्धि श्रद्धालु वैभवम्
चकारामर नाथस्य सेनापति रुमापतिः॥

This Senāpati Umapati has been satisfactorily identified with Umāpati Kavi by my colleague Śrī S. N. Rajaguru (38) who composed the prasasti of Chandrikā Devī in the Ananta Vāsudeva temple of Bhubaneswar in Saka years 1200 or 1278 A.D. in the last year of the reign of Bhanu I., e. g.,

तस्यैतया विरचितस्य रसात् प्रशस्तिं
श्रीमानुमापतिकविः स्त्रिपुरारिदासः (39) (verse 27)

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87. South Indian Inscriptions, Vol. X. No. 717.
38. O. H. R. Journal Vol. V. Nos 1 & 2 pp. 77-78.
39. Re-edited by Sri P. Acharya in O. H. R. Journal Vol. I., No. 4. p. 283.

This poet Umāpati who wrote the above two inscriptions in 1271 A. D. and 1278 A. D. respectively can not be confused with the Bengali poet Umāpati Dhara, whose Deopara temple inscription of Vijaya Sena was composed between 1156-58 A. D.; as there is an interval of about a century between the two. No work of this Orissan Umāpati has yet been found out.

KAVIRAJA ŚAṂKHA DHARA:-

Kavirāja Śaṁkhadhara is most probably identical with the Orissan Smṛti writer Saṁkhadhara whose work 'स्मृतिसमुच्चयः' was acceped as an authority by the later Smṛti writters of Utkala, Gauda and Mithila (40). The earliest Smṛtiwriter to quote from this work in his 'गृहस्थरत्नाकर' is Chandeśvara Thākura of Mithila (c. 1300-1330) (41). According to N. N. Vasu, Hemādri quotes from 'स्मृतिसमुच्चय' whereas the स्मृतिचन्द्रिका' of Debanna Bhaṭṭa is quoted in it(42)On the strength of the internal evidence furnished by the above works, Saṁkhadhara may be assigned to the first half of the 13th century.

He was reputed as the author of a 'Prahasana' (farce) named 'हास्यार्णवम्' or नटकमेलकम्. A manuscript of this preserved in the Orissa State Museum ends in four acts. In the introductory portion the author calls himself Jagadīśvara "विश्वारम्या श्रीजगदीश्वरस्य कविता सचित्तमानन्दयेत्" and the work is named हास्यार्णव e.g. हास्यार्णवेन प्रबन्धेन विदग्ध समुदयानाम्. The colophon at the end of the 3rd Aṅka, is named after Saṁkhadhara e. g. शङ्खधरविरचिते लज्जाविक्रयोनाम तृतीयोऽङ्कः At the end of the last or the 4th Aṅka, the work is called न टक मेलकम् in Sanskrit and Hasyarṇava in Oriya e. g., इति निष्क्रान्ताः सर्वे, चतुर्थोऽङ्कः, नटकमेलकम् नाम प्रहसन समाप्तम्। हास्यार्णव सरिला।

Viśvanātha Kavirāja refers to नटकमेलकम् of Śaṁkhadhara in four places of his work Sāhitya Darpana. which indicates that it was regarded as an important 'Prahasana' or farce by this great rhetorician.

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40. Descriptive Cat of Sans. Manuscripts Vol. I (Smṛti) compiled by me, preface p IV-V.
41. गृहस्थरत्नाकर, edited by Mr. K. K. Smṛtitīrtha p 145
42. Bengali Viśvakosha, Vol. 20. p 158.

In the Descriptive catalogue of Sanskrit Manuscripts edited by Mm. H. P. Shastri, Vol. VII. No. 5334, p 262' a manuscript of 'लटकमेलकम्' by Śankadhara has been noticed. This is divided into two acts, whereas in our museum manuscript called हास्यार्णवम् and also नटकमेलकम् there are four acts. In Maṅgalācharaṇa verse of this manuscript the mercy of Lord Śiva in the company of Gaurī has been solicited, whereas in the museum manuscript the prai-e of the union of Śiva with Pārvatī, has been sung. From this it appears that there were two works e. g. हास्यार्णवम् and नटकमेलम् by this author.

From the third verse of this manuscript we come to know that it was written at the bidding of one रणरङ्गमल्ल महामण्डलेश्वर गोविन्ददेव e. g.

गोविन्ददेवः प्रथितः पृथिव्यां श्रीमान् महामांड़लिकाधिराज़ः
कविप्रियो नाटकनर्त्तनार्थं मादेशयन् मां रणरङ्गमल्लः V. 3

Govinda Deva is elsewhere said to be मन्त्रीश्वर or chief minister (गोविन्ददेव मन्त्रीश्वर पुरस्कृतायाः)

In the speech of the Sutradhāra, the author of this work is called शङ्खधर e. g.,

चित्रं चरित्रं स्खलितव्रतानां शीलाकरः शङ्खधर स्तनोति ।
विद्वज्जनानां विनयानुवर्त्ती धात्रीपवित्रीकरणः कवीन्द्रः ॥

Govinda Deva, the patron of Śaṁkhadhara has been identified with Govindachandra, king of Kanauja by some scholars. But this identification is not tenable, because he was neither a महामण्ड़लाधिराज nor a मन्त्रीश्वर or chief minister under any king, but he was himself a powerful ruler. Govinda Deva can better be identified with Govinda, who was a great scholar and the Chief Minister of Anaṅgabhīma II (1290-1298) of the Gaṅga family of Orissa e. g.

राज्ञः कण्ष महिमा यदसावनेन
साम्राज्यभारवहने विदधे धुरीण :

as described in the Chāṭeśvara temple inscription (42. A). He

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42, (A) E. I. Vol. XXIX p. 126 verse-8

also became a commander-in-chief under Anaṅgabhīma III (1211-1238) as is known from his Lingaraja temple inscription of the year 1238 A. D. (42. B)

Śaṁkhadhara had also proficiency in grammar, which is menifested in his कविकर्पटी a manuscript of which written in Oriya characters was found in the Śaṁkarananda Maṭha at Puri, the first verse and colophon from which are quoted below:- (43)

यः कातन्त्रसुधानिषण्णकलसः साहित्यरत्नालयः
सानन्दस्फुटगद्यपद्यरचना प्रागल्भ्यशब्दोदयः ।
षट्तर्कामृतपूर पूर्णवदनः सद्वृत्त चन्द्रोदयः
तेनेयं कविकर्पटीक रचना कंठे प्रतिष्ठाप्यताम् ॥

Colophon— इति श्री कविराजशङ्खधर विरचिता कविकर्पटी समाप्ता ।

He might be the author of other works which still remain undiscovered.

KAVI VIDYADHARA:-

Vidyadhara is well-known to the world of Sanskrit scholars for his work on 'Alaṁkara' called Ekāvalī, which was printed and published with the 'Tarala tīka' of Mallinatha in 1903 in the Bombay Sanskrit Series. All scholars who have discussed about the importance of this work are unanimous that its author Vidyadhara belonged to Orissa, as he has sung the eulogy of his patron Narasiṁha Deva, king of Utkala in 314 verses composed by him as examples. But there is still controversy regarding the identity of this Narasiṁha, as there were four rulers in the Gaṅga family of Orissa bearing this name.

The question of Narasiṁha IV (1378-1407) does not arise as एकावली has been criticised in 'रसार्णव सुधाकरः' of Siṁha Bhūpāla, the date

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42. (B) Orissa Historical Research Journal Vol. II No. 3 & 4 p. 55

43. Notices of Sanskrit manuscripts by Mm. H. P. Sastri Vol. IV. No. 53 of 1911 pp. 41.

of which has been fixed at c. 1330 A. D. by H. P. Sastri, Dr. S. K. De and Dr. V. Raghavan (44) on the strength of this evidence Narasiṁha III (1327-52) also cannot be taken as the patron of Vidyādhara, because it was not possible in that age for any work written in Orissa to gain circulation out side the State within three years. (1327-1330 A. D.) Therefore he must be taken as a contemporary of either Narasiṁha I (1238-1264) or Narasiṁha II (1278-1307) As the author does not give any date in his work, we are to depend on the internal evidence furnished by it to ascertain the identify of his patron.

In the first उन्मेष of this work, there is a verse quoted below which praises Arjuna, king of Malava, who gave immense wealth to poet Harihara in appreciation of his literary works.

कृत्वा काव्यमवाप विश्वमहितां कीर्त्तिं कविग्रामणीः
श्रीहर्षः श्रियमद्भुतां हरिहरो लेभेऽर्ज्जुन क्ष्माभुजः।
मृत्योस्त्रासमपाचकार मलयक्ष्माम ङलाख ङल-
स्तत्किंचिन्न विलोक्यते न किल यत् काव्यात् समुन्मीलति।

This reference to the munificence of King Arjuna of Mālava (c 1211-1216 A. D.) is significant, because it was most probably meant to please king Narsiṁha I, whose chief queen Sītā Devī is stated in a verse of all the C. P. grants of the Imperial Gaṅgas to have been a daughter of the king of Mālava, who might be Arjuna Deva or his son e. g.,

तस्य श्रीमान् सुदिनविधये मालवेन्द्रात्मजायां
सीतादेव्यामजनि तनुजो भानुवत् भानुदेवः।

FIGHT WITH THE YAVANAS OF BENGAL:-

In a verse in the eighth उन्मेष King Narasiṁha is called यवनावनि-वल्लभ and in next verse of the same chapter there is a reference to war in Bengal e. g.,

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44. (a) Descriptive Catalogue of Sanskrit Manuscripts by H. P. Sastri, Vol. VI, preface p. CCXCV.
(b) History of Sanskrit literature by Dr. S. K. De. p. 525.
(c) A. B. O. R. Journal Vol. XVI p. 1-9, article by Dr. V. Raghavan.

अन्तःपुरीयति वनं यवनावनिवल्लभो नृसिंहनृप
+ + + +
पश्यन्नवघनदर्शं तव वीर नृसिंह निस्त्रिंशं
वङ्गसमर सीमनि संचरति मरालसंचारम्

From contemporary epigraphic records, it is known that the war with the Muslim rulers of Bengal which began during the reign of Anaṅgabhīma III (1212-1238 A. D.) reached its climax in 1245 A. D. during the reign of his son Narasimha I, resulting in crushing defeat of the Muslim army of Bengal.

From the Chateśvara temple inscription of Vishnu Achārya, commander of Anaṅgabhīma III written in c. 1220 A. D. there is mention of the defeat of the Yavanas or the Mulsims of Bengal.(45)

कर्णोत्तंसितसायकस्य सुभटानेकाकिनो निघ्नतः
किं ब्रूमो यवनावनीन्दुसमरे तत्तस्य वीरव्रतम्।

The inscription of Chandrikā Devi at Bhubaneswar dated in 1200 Saka or 1278 A. D. speaks of the defeat of the Yavanas of Bengal by Anaṅgabhīma III e. g. (46)

यदूवंशे वैजयन्तीपटइव सुभटोऽनङ्गभीम प्रभावः
प्रध्वस्तारातिराजव्रजयुवतिजनादुगीतगम्भीरसारः।
आसीदाशीविषारेरधिकतर स्तादृशर्वोरुगर्वः
सोऽन्ते स्वान्तापसर्पज्जवमपि यवनं सङ्गरे संजहार॥

The long drawn war with the Muslim rulers of Bengal which began in c. 1213 A. D. ended in the glorious victory for the Orissan army, in 1245 A. D. resulting in the conquest of Raḍha and Vārendrī, (two divisions of Bengal). This is described in verse found in all the Ganga C. P. grants of Narasimha II and Narasimha IV e. g.,

राढावरेन्द्रीयवनी नयनां जनाश्रु-
पूरेण दूरविनिवेशित-कालिमश्रीः।

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(45) E. I. Vol. XXIX p. 127.
(46) O. H. R Journal Vol. I., No. 4, p. 283.

तद्विप्रलम्भ करुणाद्भूत निस्तरङ्गा
गङ्गापि नूनममुना यमुनाधुनाभूत् ॥

The rehabilitation and re-settlement of the Muslim-oppressed sanyāsis of Rāḍha and Gauḍa in Bhubaneswar area by Narasimha I after his conquest of Bengal is described in an unpublished inscription found on the wall of the Liṅgarāja temple of Bhubaneswar.

Narasimha I's war with Bengal is described in detail in 'Tabakat-i-Nasiri', a few lines from which are quoted below;

"In the year 642 H (1245 A. D.), the infidels of Jāj-nagar (Orissa) appeared before the gate of Lakhaṇawati (Gauḍa) p. 655.

"On a third occasion, Malik Yūzbak sustained a slight reverse, and a white elephant, than which there was no other more valuable in that part, and which was ruttish, got out of his hands in the field of battle, and fell into the hands of the infidels of Jāj-nagar."

"The following year, however, Malik Yūz-bak asked assistance from the court of Delhi, and then marched an army from Lakhaṇawati into the territory of Umurdan, and unexpectedly reached the Rae's capital, which city they style Umurdan" (p. 673)

FIGHT WITH HAMMIRA:

The fight of Narasimha with the combined army sent by the court of Delhi and Sultan of Bengal is referred to in the following verses of "एकावली" where the Sultan of Delhi is called Amir (हम्मीर) e. g.,

त्वत्सेना विजयोत्सवव्यतिकरे व्याप्तं वियन्मंडलम्
हम्मीर क्षितिपाल चेतसि परं मालिन्यमुन्मीलितम् (षष्ठ उन्मेष)

× × ×

निज चरण सविधनिपतन परमपि पुर एव वीक्ष्य हम्मीरम्
राजन् नृसिंह समरे तिष्ठति तूष्णीमसौ खड्गः (षष्ठ उन्मेष)
हम्मीरमानमर्दन भवत स्तेजो विभावसुं जयति (अष्टम उन्मेष)

On this matter the conclusion made by late M. M. Chakravarti is quite convincing "The title Hammira should perferably be taken as that of the Mahomedans, having been in coins and inscriptions specially applied to the Early Mahomedan rulers of India and Ghazni. This title had begun to be used before 1187 and continued to be used by the Sultans of Delhi till the time of Balban" (47).

The memory of the conquest of Narasimha over the army of Delhi which was proudly cherished by the people of Orissa finds expression in a verse of a chapter of 'भक्तिभागवत महाकाव्यम्' (1509 A. D.) by Kavidimdima Jivadeva Acharya describing the history of Orissa e. g.

गङ्गान्व ये समुचिते ऽवततार तस्मिन
देव प्रसाद रसिको भगवान नृसिंहः ।
दिल्ली विभञ्जनचणः प्रथितानुभावो
लांगुलचुम्बिततनु जेगदेकमल्लः ॥(48)

Though the Muslim historian is silent about the result of the combined attack by the armies of Delhi and Bengal on the border of Orissa, it seems certain that Narasimha came out victorious in this battle after which there was complete peace in Orissa during which period the world-famous magnificant Sun-temple at Konarka was built by him.

INCARNATION OF NARASIMHA.

Narasimha, the patron of Vidyadhara, has been compared in a verse quoted below of the second chapter with the Narasimha-incarnation of god Vishnu, tearing the demon, Hiranyakasipu to death e. g.

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47. Eastern Ganga Kings of Orissa, J. A. S. Bengal Vol. LXXII part I No. 2, 1903 pp, 1 51.

For further, references-vide (a) Chronology of the Pathan kings of Delhi' pp. 15, 16, 20, 50, 70, 71, 75, 90, 91, 103, 108, 119, 123, 127, 137; (b) Cat of coins in the Indian Museum, part I, pp. 2-36; (c) I. A. Vol.XV p.11, (d) I. A. Vol. XX p. 208; (e) J. A. S. B. Vol XLIII p 113.

48. Article by Dr. K. K. Kar, M. A. Published in the Oriya Monthly 'The Navabharata' Vol. VI, Nos. 3 & 4.

हिरण्य कशिपु क्षेत्र दानदर्शित विस्मयः
न कस्य श्लाघनीयोऽसि नरसिंह जगत्पते (तृतीयउन्मेष)

The same varse is repeated twice in the eighth उन्मेष of एकावली. In the Gaṅga copper plate grants he is also described as an incarnation of God Nṛsimha.

असुरेन्द्र शोणित निवेशनिश्रुता-
पनिनीषयैव बहुदानवारिभिः ।
करमात्मनस्तमधुना विशोधयन्
नरसिंह एष जगति स्फुटोऽभवत् ।

Narasiṁha a great hero—Narasiṁha the patron of Vidyādhara has been depicted as a great hero in many verses of this work.

तृतीय उन्मेष

त्वत्खड्गधारापयसि प्रवीराः पतन्ति ये संयति सम्मुखीनाः
+ + +
जीयादुत्कलभूमिपाल भवतः खड्गो रणप्राङ्गणे
+ + +
धर्मस्यैव महोदयो विजयते वीरः कलिङ्गेश्वरः
गौड़ गुर्ज्जर कर्णाट लाटमालव सेवणाः
नरसिंहनृपे दृष्टे भवन्ति करहाटकाः ।
+ + +
त्वत् खड्गधरा समरे पतन्ती मूर्द्धिन द्विषां वीरनृसिंहदेव
विलोक्य तां क्षालयति क्षणेन तदङ्गानानां स्तनपत्र भङ्गान् ॥

चतुर्थ उन्मेष

त्वामारूढ़ं मदगजपतिस्कन्धमाधूतखड्ग
च्छाया विद्युत्दलयितभुजं वीक्ष्य युद्धे नृसिंह ।

षष्ठ उन्मेष

सर्वं कषति न केषामेषां समरेष्वविद्विषां गर्वम्
कालीव दानवानां वीर कृपाणी तव स्थिता पाणौ
+ + +
गर्ज्जद् दुर्ज्जय शत्रुसैन्यजलधेर्मन्थाय + +

अष्टम उन्मेष

एतत्तत् समरस्थलं कलयतः श्लाघ्यं कलिङ्गेशितुः
'सङ्ग्रामांगण भूषणस्य भवतः'
रणे वीरनृसिंहस्य सिंहनादेन तर्जिताः
मदं मुञ्चन्ति मातंगैः सहैव परिपंथिनः ॥

अयं स ते वीर नृसिंहदेव प्रतापभानुः प्रथितो जयश्रीः ।

आकर्ण्योत्कल भूपते र्जलमुचां निर्घोषमाकस्मिकं
त्वत्सेनापहटभ्रमेण सहसा संज्ञातकंपाकुले ।
अन्तर्भीति पराहतोऽपि दयिताकंठग्रहक्रीड़या
सान्द्रानन्दमयीं दशामभिनयत्यंगैः शकाधीश्वरः ॥

From epigraphic records we know that Narasimha I fought and won many battles both in the south and the north. In the very fourth Aṇka or 1241 A. D. he defeated the king Ganapati, the Kakatīya king of Warangal e. g. स्वस्ति स्वहस्त करवाल कम्पित गणपति भृ सेनापति गजवाजिसमाज राज राज तनुजात्मजस्य ..... वीर नरकेशरी नराधिपस्य साम्राज्याभिषेक चतुर्थ सम्वत्सरे 49. In an inscription in the Śikhareśvara temple on the Kapilasa hill. Narasimha I has been described as वसुन्धरासमुद्धरण प्रचंडदोर्दंड महावराहetc. 50 His long-drawn war with the Muslim army and the victory won by him have been discussed before. So Narasimha, who has been eulogised as a great hero by Vidyadhara can satisfactorily be identified with Narasimha I.

Devotee of Bhavānī— In a verse in the 8th chapter of एकावली Narasimha has been described as a devotee of Katyayanī e. g.

कात्यायिनीपादसरोजपूजनं
नैसर्गिकं ते नरसिंह भूपते ।

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49. Lingarāja temple inscription of Narasimha I, O. H. R. J., Vol. I, No. 4.

50. Deciphered and published by Sri S. N. Rajaguru in the Oriya magazine 'The Konarka'.

In the above Śikhareśvara temple inscription, Narasimha I is described as 'जगन्मूल कारण श्रीदुर्गापुत्र.' In the Gaṅga copper plate grants he is described as the son of भवानी e. g.

अङ्के कृतस्य सुतभावनया भवान्या
सिंहासने जयति यस्य पदं सदैव ।

Comparison with Rāma - Narasiṁha the patron of Vidyādhara has been compared with Rāma in some verses of the 8th chapter.

सदृशं भाति रामेण नरसिंह नरेश्वर
+ + +
इह रामवदाभाति नरसिंह महीपते ।

This comparison with Rāma was meant to please Narasimha I, whose chief queen was Sītā Devī, to whom there is veiled reference in a verse of the third chapter 'सीताभल्लक भल्लभग्न हृदय: स्वस्थो न लङ्केश्वरः ।

Narasiṁha a great builder— Narasiṁha has been described as a 'शिल्पज्ञ' in a verse of the 6th chapter e. g. शिल्पज्ञ:स न पद्मभू: किमपरं वाग्मी स नो वाक्पति:। In a verse of the 8th chapter the same idea in conveyed—

विद्यासु तृष्णा व्यसनं कलासु
दाने विनोद: समरे विहार: ।
कीर्तौ रति: काव्यकथासु राग:
तवैव जागर्त्ति नृसिंहदेव ।

The building of the famous Sun temple at Konarka by Narasiṁha I fully entitled him to be called a 'शिल्पज्ञ' by his court poet Vidyādhara.

Munificent Narasiṁha— This verse of the 8th chapter e. g.

दातार: कति न प्रभाकरकरक्रीड़ासखीनां दिशां
चक्रे किन्तु नृसिंहपार्थिवतुलामेकोऽपि नारोहति।

contains a veiled reference to the तुलापुरुषमहादान performed by Narasiṁha I, which finds mention in the Gaṅga copper plate grants:

अतुलयदिह स स्वोच्चेन तुलापुरुषेण
क्व भवतु कनकाद्रि र्देवतानां गुहाभूत् (v. 85)

कुर्वन् प्रकाश मनिशं द्विजसाच्च कृत्वा
मेरुं तुलापुरुषदान महार्घदानैः।

NARASIMHA, A GREAT PATRON OF LEARNING:

In the following quotations made from the 'एकावली' Narasimha is described as a great patron of learning e. g.

काव्यालङ्कार मीमांसातर्क व्याकरणागमाः
प्रविशन्ति तवास्थानीं नरसिंह नरेश्वर।

\+ + +

आनन्दं कोविदानां जगति विजयते भूपतिः श्रीनृसिंहः।

\+ + +

न कस्य कर्णेयो हर्षमेषा वर्षति भारती
कवित्व तत्वनिष्ठस्य नरसिंहस्य भूपतेः।

\+ + +

चिन्ता सन्तापमीलत् कविकुलकुमुदव्यूहनक्षत्रनाथः। (repeated again)

तव क्रियते करुणाकटाक्षैः श्रियः कवीनां नरसिंहदेव

\+ + + +

साहित्यार्णव कर्णधार करुणापीयूषपाथोनिधे

Prof. Trivedi and Dr. Bhandarkar tried to identify Narasiha patron of Vidyādhara with Narasiṃha II as he is described 'कविप्रिय' and 'कविकुमुदचन्द्र' in the copper plate grants of Narasimha IV. But this identification cannot be accepted because we do not find these following epithets of Narasimha II in his four copper plate grants so far published. Secondly we cannot say at the present state of our knowledge that the court of Narasimha I, the greatest Ganga king of Orissa, was not adorned by a lot of poets and scholars.

In view of the facts stated above, the patron of Vidyadhara can convincingly be identified with Narasiṃha I and not with Narasiṃha II as he is not mentioned in any of his own copper plate grants or his those of Narasimha IV, to have fought with the Muslims of Bengal or with the army of the Hammir (Amir) of Delhi. He is no where mentioned as an incarnation of God Nṛsimha or a devotee of Bhavānī, in the epigraphic records. He is never pictured as a great hero like his grand-father

either in inscriptions, literature or tradition. On the other hand, it is known that he ascended the throne when he was a minor, and his Guru Narahari Tīrtha ruled on his behalf for twelve years. Of course he once went upto Gaṅgā not in connection with any expedition against the Yavanas or Muslims of Bengal but to have a dip in the holy Gaṅga, at the time of lunar eclipse e.g. स्वस्ति सप्तदशोत्तर द्वादश शत शकवत्सरे ...श्री वीरनरसिंह महीपति गङ्गानीरादवधारित ग्रहणात् सोमग्रहण समये समुत्सृष्टानेक भूमध्यात् (51) Therefore it can be concluded without any fear of contradictions, that Vidyādhara adorned the court of Narasiṁha I.

My friend and colleague Sri S. N. Rajaguru has tried to identify the patron of Vidyadhara with Narasiṁha III (1327-1352 A.D.) on the ground that his queen Kamalā has been eulogised in some verses of the th chapter quoted by him. (52) But the word 'Kamalā' denotes Lakshmī, the goddess of fortune in these verses quoted by him and not specifically Kamalā, the queen of Narasiṁha III. So this identification is not tenable.

Ekavalī and its author :-In 'एकावली' the author has referred to Bilhaṇakavi, Paṇinī, poet Śrīharsha, poet Harihara, Chārvāka, (1st chapter). Bhartṛhari (2nd chapter) Bhoja, Vāmana, Alaṁkāra-sarvasvakāra (5th chapter) Abhinavaguptāchārya (8th chapter). The first work to refer to 'एकावली' is the 'रासार्णव सुधाकर' by Siṁha Bhūpāla e. g. भो म्लेच्छ-रसवादिनुत्कलाधिपतेःशृङ्गाररसाभिमानि नरसिंहदेवस्य चित्तमनुवर्त्तमानेन विद्याधरेण कविना बाढमभ्यन्तरी कृतोऽसि एवं खलु समर्थित मेकावल्यामनेन (53)

Vidyādhara is silent about his parents or gotra. In the 'मङ्गलाचरण' of his work he has prayed to god Siva and in the colophon at the end of each chapter he has called himself 'महामाहेश्वर' or a great devotee of Maheśvara or Śiva. He remained a staunch Śaiva in that age when Vaishṇavism was becoming predominant in Orissa as his patron Nara-

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51. J. A. S. B. Vol. LXV Pt. I, No. 3, p. 254-57.
52. O. H. R. J. Vol. IV. Nos. 3 & 4 pp. 89-98
53. Descriptive Catalogue of Sanscrit Manuscript Vol. VII by H. P. Shastri. Introduction CCXCV.

simha I had strong leanings towards Śaivism and calls himself 'परममाहेश्वर' in his Kapilasa temple inscription.

Work of Vidyādhara: Ekāvalī of Vidyādhara paled into insignificance after the wide circulation of the Sahitya Darpaṇa by Viśvanātha Kavirāja in the 1st quarter of the 15th century. Regarding other works by Vidyādhara. no definite information is available. According to late M. M. Chakravarti, Vidyādhara wrote a tīkā on 'Naishadha Charitam' known as 'Śahitya Vidyādhara 54' But according to N. N. Basu, this tīkā was really writtin by Charitra Vardhana, son of Ramachandra Bhishak and Sīta Devī, who was a court poet of Chalukya king Visala Deva. He also wrote other commentaries namely 'शिशुहितैषिणी on कुमारसंभव' and tīkas on 'शिशुपालवध, राघवपांड़वीय' and 'रघुवंश' . Vidyādhara, author of 'एकावली' is said to have written 'केलिरहस्य' and 'रतिरहस्य' 55. This opinion of late Mr. Basu is acceptable. Ekāvalī of Vidyadhara served as a model for 'प्रतापरुद्रयशोभषणम्' of Vidyānatha, who like Vidyadhara composed all the example verses in praise of his patron Pratāparudra Deva, the Kākatīya king of Warangal, who ruled up to 1323 A.D. Other works like 'नन्नराज़ यशोभूषणम्' 'रघुनाथभूपालीयम्' and 'अलङ्कार मंजूषा' resemble the 'एकावली' of Vidyādhara. The only known commentary on this work is 'तरला' by the famous commentator Mallinātha.

KAVIRAJA NARAYAṆA DASA:

Kaviraja Nāyāyaṇa Dāsa came to the fore-front by writing a commentary named 'सर्वाङ्गसुन्दरी' on the Gītagovinda by Jayadeva, a palmleaf manuscript of which is preserved in the Orissa State Museum, Bhubaneswara. He is identical with Kavirāja Nārayaṇa Dasa of the famous Kapiñjals family of Orissa, who is mentioned with reverence as 'पितामह' or grand-father by Chandi Dasa in his commentary on 'काव्यप्रकाश called 'काव्यप्रकाशदीपिका' e. g. 'इति अस्मत् पितामह श्रीनारायणदास पादै: Viśvanatha Kavirāja in his Kavyaprakāśa Darpaṇa stated that his grand-father (?) Kavipandita Nārāyaṇa Dasa, who adorned the court of

54. J. A. S B, 1903, p. 49.
55. Bengali Visvakosha, Vol. 18, p. 570.

Maharajādhirāja Narasiṁha Deva, king of Kaliṅga, defeated one Dharma Datta by his arguments on a learned discussion on 'रस' e. g 'यदाहुः' श्री कलिंगभूमंड़ला खंड़ल महाराजाधिराजनरसिंहदेवसभायां धर्मदत्तं स्थगयन्तः सकल सहृदय गोष्ठी गरिष्ठ कविपंड़ितास्मत्पितामह ? श्री नारायणदास पादाः तत्रैव। (56)

Nārāyaṇa Dāsa was really the वृद्धप्रपितामह or the great—great grand father of Viśvanātha which will be evident from the quotation given below, where also the same Dharma Datta is referred to e. g. चमत्कारश्चित्त विस्ताररूपो विस्मयापरपर्य्यायः। तत्प्राणत्वं चास्मद्वृद्धप्रपितामह-सहृदयगोष्ठी-गरिष्ठ कविपंड़ित मुख्य श्री नारायणदास पादैरुक्तम् तदाह धर्मदत्तः स्वग्रन्थे-

रसे सार श्चमत्कारः + + +
तस्मादद्भुतमेवाह कृती नारायणो रसम्। (57)

Nārāyaṇa was the grand-father of Chandi Dāśa, who was again the younger brother of the grand-father 'पितामहानुज' of Viśvanātha as stated in his S.D. e.g., अस्मत् पितामहानुज-कविपंड़ितमुख्य-श्री चंडीदास पादानान्तु खंड़रासनाम्ना यदाहुः So the word पितामह has been wrongly written for 'वृद्धप्रपितामह' in the quotation given above by Dr. Kane fromकाव्यप्रकाशदर्पण of Viśvanātha. This mistake was perhaps made by the copyist of the text.

In both the quotations made above, the name of a scholar named Dharma Datta is mentioned, about whose identity very little is known. In the tīka on S. D. by Haridāsa Siddhanta vagīśa, he is called a disciple of Nārāyaṇa e. g. धर्मदत्तस्तु नारायणस्यान्ते वासीति संप्रदायसिद्धिः Some say that he hailed from Mithila, which is not impossible.

TIME OF NARAYAṆA DASA:

In the quotation made from 'काव्यप्रकाशदर्पण' of Viśvanatha, Nārāyaṇa is described as a great Pandita in the court of NarasiṁhaDeva,

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56. Mm. Kane's introduction to S. D. p. CXXI f. n.
57. Sāhitya Darpaṇa 3rd Parichcheda.
58. " " 7th Parichcheda.

king of Kalinga. The question of Narasiṁha IV does not orise, as he was the patron of Viśvanātha for some years. Narasimha III also can not be taken as his patron, because he was a contemporary of his grand-son Chandi Dāsa, as will be shown after. So either Narasiṁha I or Narasiṁha II may be taken as his patron. Some scholars have said that he was a court poet of Narasiṁha Ipopularly called Lāngulā Narasiṁha. But his patron can satisfactorily be identified with Narasiṁha II, who according to tradition introduced the recitation of the Gīta govinda as a daily seva of Lord Jagannātha. He was a devotee of Gopīnāth Kṛshṇa and built the Gopīnatha temples at Remuna, Alarpur Sasana, Śarakana Śasana, Hirapur as stated before. The 'सर्वाङ्गसुन्दरी टीका' on Gīta govinda was written in order to gain the sympathy and good will of this king, who was a great admiser of this holy work.

KAVIRAJA ULLASA DASA:

It is stated in the काव्य प्रकाश दीपिका of Chandi Dāsa, that Ullāsa was the elder brother of the father (ज्येष्ठतात) of Chandi Dāsa, who as said before was the grand-son of Narāyāṇa Dāsa e. g., (गुरुषु त्रिकलिङ्गदेवेन्द्र श्रीनृसिंह देवस्य कविराज शी्मदुल्लासदास पादेष्वस्माकं ज्येष्ठतातेषु यथा). So Ullasa Dasa was the son (perhaps eldest) of Kavirāja Nārāyaṇa Dāsa. He was the Guru or spiritual preceptor of Narasiṁha Deva, the over-lord of Trikaliṅga, who was perhaps Narasimha III and was honoured with the title of Kaviraja like his father. He has been respectfully referred to by Chandi Dāsa, who was a great scholar and author of some works. This indicates that Kavirāja Ullāsa Dāsa was the author of some work not mentioned by Chandi Dāsa, the name of which may be traced in future.

MAHAMAHOPADHYAYA CHANDI DASA:-

Some information about this great scholar is obtained from his commentary on काव्य प्रकाश called काव्यप्रकाशदीपिका. In the colophon of the 10th Ullasa of this tīka he writes— इति कापिंजल तिलक-सड्दर्शनीय चन्द्रवर्त्ति महाकविचक्रचूड़ामणि सहृदयगोष्ठीगरिष्ठ श्री चंड़ीदास महामहोपाध्यायकृत काव्यप्रकाश-दीपिकायां दशमोल्लासः समाप्तः। Thus Chandi Dāsa of the famous Kapiñjaja family was a master of the six Darśanas (the six systems of Hindu Philosophy) a great poet and scholar and was honoured with the title of

Mahāmahopādhyāya He was the son of Vilāsa Dāsa, younger brother of Ullāsa Dāsa He feels pride and glory while speaking of his family e. g.

नैसर्गिक गुणविनीतं जनयति कापिञ्जलो वंशः
आजन्मनो ह्यपूर्वं सूते रत्नाकरो रत्नम् ॥

Again in the seventh Ullasa of this work we find. कापिञ्जलकुल क्षीरोदकौस्तुभ-विद्वत् कविसह्रदय गोष्ठीगरिष्ठ श्री चंडीदास The name and fame of the Kapiñjala family of Kavirāja Nārāyaṇa Dāsa spread in and out side Utkala by the works of Chandī Dāsa, who was really the precursor of the famous Viśvanātha Kaviraja who refers to him twice in his S. D.

(क) यदुक्तमस्मत्तगोत्रकविपंडितमुख्य श्री चंडीदासपादैः
(चतुर्थ परिच्छेदः)

(ख) अस्मत् पितामहानुज कविपंडितमुख्य श्री चंडीदासपादानान्तु :खंडरस-नाम्ना··· (सप्तम परिच्छेदः)

The time of Chandī Dāsa can be fixed with some amount of certainity. His nephew Chandraśekhara was the 'सान्धिविग्रहिक महापात्र' or minister for peace and war of Bhanu III (1353-1378 A. D.) So he may be assigned to the reign of Narasiṁha III (1327-1353).

While writing about Chandi Dāsa, late Mr. H. P. Shāstri wrote thus "In this connection, we get the date and lineage of Caṇḍīdāsa, another well known commentator of Kavyaprakāśa. (His work Kāvya prakāśa dīpikā was composed at the request of Lakshmaṇa Bhaṭṭa). + + + The family was Mukharjis (Mukha-kule jātaḥ) and they belonged to the endogamous group called Vaṅga-meli. + + + They lived at Ketugrāma, four miles to the west of Undhārṇapura on the Ganges. + + + the period of his literary activity should go to the middle of the 15th century or earlier. So he is not the younger brother of the grand-father of Viśvanātha as Dr. De says for Viśvanātha was an Oriya. 59"

By quotations made from his own work and from the S. D. of Viśvanatha, it is definitely proved (a) that he was a descendant of the

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53. Descriptive Catalague of Sanskrit Manuscript, Vol. VI-Vyakaraṇa Manuscripts. Preface-cclxvii.

'कार्पिजलकुल' and not of the family of Mukharjis 'मुखकुलेजातः' (b) He belonged to some Brāhmaṇa śasana of the Puri District, where Brahmin of of the Kapiñjala gotra with the surname Dāśa are still living. (c) He lived in the middle of the 14th century when Bhanu III (1353-1378 was the ruler of Orissa. So Dr. De was perfectly justified in saying that Chaṇḍīdāsa was the younger brother of the grandfather of Viśvanatha. So Chaṇḍīdāsa mentioned in the 'Kulaśāstra' was aome other person of Bengal and not identical with Chaṇḍīdāsa of Orissa, author of काव्य-प्रकाश दीपिका. No comment can be made about the importance of this work as it has not yet been available either in print or manuscript He was also the author of another work called 'ध्वनिसिद्धांत संग्रहः' quotations from which are to be found in his काव्यप्रकाश दीपिका 60.

CHANDRAŚEKHARA SANDHIVIGRAHIKA MAHAPATRA-

Chandraśekhara's fore-fathers beginning from Kaviraja Nārāyaṇa Dāsa were either court-poets or gurus (spiritual preceptors) of the Gaṅga royal family and as such bore the family surname Daśa. But Chandraśekhara who was also a poet, rose to the position of 'सांधिविग्रहिक महापात्र' or minister for peace and war of Bhānu Deva III (1353-378) as shown below. Some references, made about him in the works of his son Viśvanātha Kaviraja are quoted below e. g.

(a) श्री चन्द्रशेखरमहाकवि चन्द्रसूनु-
श्री विश्वनाथ कविराजकृतं प्रबन्धम् ।
साहित्यदर्पणमम सुधियो विलोक्य
साहित्यतत्त्वमखिलं सुखमेव वित्त ॥

(last but one verse of S. D.)

(b) यथा मम तातपादानां महापात्र चतुर्दशभाषाविलासिनीभुजङ्गमहाकवीश्वर श्री चन्द्र-शेखर सान्धिविग्रहिकाणाम्: —
दुर्गालङ्घितविग्रह ..... राजत्युमावल्लभः (२य परिच्छेदः)

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60. Article in the Oriya monthly 'The Jhaṅkāra', Vol. IX, pp. 1084—1092 about the family of Viśvanātha. by Sri B. Ratha, M. A.

(c) तव प्रथमावतीर्णं यौवना यथा मम तातपादानाम्—
'मध्यस्य प्रथिमानमेति जघन'...निर्लुण्ठनं सुभ्रुवः (३य परिच्छेदः)

(d) यथा मम तातपादानाम्···'नोचाटु श्रवणं कृत'··· सहसा कण्ठे कथं
नार्पितः (३य परिच्छेदः)

(e) एकदेशतो यथा मम तातपादानाम् 'चिन्ताभिः स्तमितं मनः···दशा-
मीदृशीम्' (३य परिच्छेदः)

(f) प्रवासानन्तरं सम्भोगो यथा मम तातपादानाम् 'क्षेमं ते ननु पद्मलाञ्छि....कुदोपुच्छसि'

(g) छेकछेकानुप्रासः··· उदाहरणं मम तातपादानाम् ॥ आदाय बकुल गन्धान् ..कावेरीवारि
पावनः पवनः ॥

In the प्रस्तावना of his चन्द्रकलानाटिका recently published [61] Viśvanatha speaks of his father in the following manner:-

सूत्रधारः—यदस्माकमिदानीं चतुर्दश भाषाविलासिनी भुजङ्गमहाकवि निखिलानवद्यविद्या-महोदधि राजहंस महापात्र- श्री चन्द्रशेखर तनुजन्मनः— निजजनकसमधिगतनिखिल-साहित्यतत्त्वस्य···श्री विश्वनाथ कविराजस्य ।

From the above quotations, it is clear that Chandraśekhara was a master over fourteen languages, which was certainly a very notable achievement on the part of a scholar. He was also a great poet and versatile scholar. Being taught by him, Viśvanātha gained such great proficiency in literature.

The patron of Chandraśekhara was Bhanu Deva III (1353-1378) as his son Viśvanātha adorned the court of his son Narasimha IV (1378-140.) in whose honour he wrote 'नरसिंह विजय नाटकम्' This is clarified by Viśvanātha while commenting on the verse "दुर्गोल्लङ्घित....राजत्युमावल्लभः" composed by his father thus "अत्र प्रकरणेनाभिधया उमावल्लभ शब्दस्य उमानाम्नी महादेवीतद्वल्लभ भानुदेवनृपतिरूपेऽर्थे नियन्त्रिते व्यञ्जनेनैव गौरीवल्लभ रूपोऽर्थोबोध्यते" The name of the Umā Devī is found in the Pārvatī temple inscription of the time of Bhānu Deva [62]. e. g.

स्वस्ति श्री भाणुदेवस्य प्रवर्द्धमान विजयराज्ये त्रयोदशाङ्केऽभिलिख्यमाने श्री-उमादेव्या This Umā Devī may be taken as the wife of Bhānu III, as

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61. Edited and published with introduction and translation by Sri S. N. Rajaguru and Sri Sarvesvara Das, O. H. R. J. Vol. VI. Pts. II & III—Appendix.

62. Edited by Sri B V. Nath, O. H. R. J., Vol. III, p. 149.

another inscription recording her gift in the Śaka year 1301 (1379 A.D.) is found in the Simhāchalam temple 63. This gift was made just after a few months of the death of her husband. In view of this, the time of the Pārvatī temple inscription may be fixed in 1363 A. D. in which year the 13th Aṅka of Bhānu Deva was current.

From references made in the S. D. we know of two works by Chandraśekhara, namely पुष्पमाला and भाषार्णव e, g.

(a) द्वादशपदा यथा मम तातपादानां पुष्पमालायां 'शिरसिधृत सुरापगे··· गिरीन्द्रपुत्री' (षष्ठ-परिच्छेदः) (b) भाषा लक्षणानि मम तातपादानां भाषार्णवे (षष्ठ परिच्छेदः)

The manuscripts of these two works have not yet been discovered and the names of his other works, if any, are not yet known.

KṚSHṆANANDA SANDHIBIGRAHIKA MAHAPATRA:

Kṛshṇānanda is reputed as the author of 'सहृदयानन्द महाकाव्यम्' which has been printed and published in the Kavyamalā series. From the last verse of this work quoted below, it is known that he belonged to the famous Kapiñjala family of Orissa e. g.

लक्ष्मी र्यावदलंकरोति हृदयं विष्णोर्नृसिंहाकृते-
र्यावत् विष्णुपदी च धूर्ज्जटिजटाजूटान्तरे क्रीड़ति।
कृष्णानन्द कवेः कपिञ्जलकुल क्षीरोदशीतद्युते-
स्तावत् काव्यमिदं तनोतु कृतिनामन्तःप्रमोदोदयम्॥

The colophon at the end of the work states that he was not only a great poet, but also the 'Sandhivigrahika' of some ruler whose name is not mentioned e. g., इति श्री सान्धिविग्रहिक सकलकविकुलमौलिमंडन श्रीकृष्णानन्दकृत सहृदयानन्द महाकाव्ये नैषधेन्द्रस्य द्वितीयसाम्राज्यलाभो नाम पंचदश सर्गः समाप्तः।

This 'सान्धिविग्रहिक' Kṛshṇānanda author of सहृदयानन्द महाकाव्यम् can be definitely identified with Kṛshṇananda Sandhibigrahika Mahapātra who finds mention as the first minister of Gajapati Narasimha IV

63. S. I. I., Vol, VI, No. 730.

of Vārāṇaśī Kaṭaka (modern Cuttack) in his copper plate grant issued in his 22nd Aṅka on विछा, शुक्ल ११, मङ्गलवार in Śaka year 1316. The corresponding date according to the Christian era is *3rd November, 1394* e.g. अभिलिख्यमाने विछाशुक्ल एकादश्यां मङ्गलवारे वाराणसी कटके ... तत्रविजय समये पार्श्वे महापात्र कृष्णानन्द सान्धिविग्रहिक महापात्र + + +

The earliest mention of कृष्णानन्द सान्धिविग्रहिक[64] so far known is found recorded in an inscription of his wife Lakuva (Lakshmī) Devi in the temple of Simhāchalam which is dated in the śaka year 1307 or 1·85 A. D.[65]. Another inscription in the same temple of the Saka year 1318 or 1396 A. D. records that काचु? सान्धिविग्रहिक son of कृष्णानन्द-महापात्र of Vāraṇaśī Kaṭaka made a gift of five mādhas (gold coins) for reciting Vishṇu stotram.[66] The above epigraphic records prove that Kṛshṇananda worked as the सान्धिविग्रहिक महापात्र of Gajapati Narasiṁha IV from *1385 to 1396 A. D.* during which period the सहृदयानन्द महाकाव्यम् was written by him as shown below;

It may be stated here that the eleventh verse of the second canto of this work is found quoted in a slightly modified form as shown below in the Puri C. P. grant of Narasiṁha IV mentioning the name of Kṛshṇānanda as cited above e. g.,

(a) निरर्गलं शैलवनातिगामिनीमपीड़यन्नेव करेण गामसौ।
वृषं पुरस्कृत्य समीहितं दुहन्नदृष्टपूर्वां स्फुटमाप गोपताम्॥
(सः महाकाव्य २य सर्ग, ११श श्लोक)

(b) निरर्गलं शैल लतातिगामिनीं
स पीड़यन्नेव करेण गामिमाम्।
वृषं पुरस्कृत्य समीहितं दुहन्न-
दृष्टपूर्वं स्फुट मेति गोपताम्
(V113 of the Śaṁkarananda Maṭha grant)

This verse is not found quoted in the Kenduli C. P. grant of

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64. First edited by M. M. Chakravarti in J. A. S. B. Vol. LXIV 1895 pt. I. p. 151 reedited by Dr. D. C. Sircar in E. I. Vol. XXVIII.
65. S. I. I. Vol. V., No. 997.
66. S. I. I. Vol. V. No. 1022.

Narasiṁha IV issued in the Śaka year 1305 or 1 84 A. D. 67. So citing of this verse in the C. P. grant of the king issued in Saka year 1316 or 139 4 A. D. indicates that *this work was composed sometime between 1384 and 1394 A. D.* when Kṛshṇananda was the सान्धिविग्रहिक महापात्र of Narasiṁha IV.

He was an Oriya Brahmin with the family surname दाश and the title of Mahāpātra was conferred upon him by Gajapati Narasiṁha IV, when he became his foreign minister sometime in 1 84 A. D. So the the statement by the two learned authors Dr. De and Dr. Dasgupta in their monumental work that he was a Kāyastha of the Kapiñjala family 68 is not tenable.

The exact relation of Kṛshṇānanda with the family of Viśvanātha Kavirāja, both of whom were descended from the same Kapiñjala family can not be ascertained at present. He was, certainly older than Viśvanatha Kavirāja, who has quoted a verse from सहृदयानन्द महाकाव्यम् in his S. D. and who became the minister of Narasimha IV and his son Bhānu IV from (C 1300 to 132c A. D.). Even Kachu the son of Kṛshṇananda was older than Viśvanatha as he is called a सान्धिविग्रहिक in his record dated 1396 A. D. discussed before. So Kṛshṇānanda was either a cousin, or uterine brother of Chandi Dasa. My collaegue Śrī Rājaguru has pointed out in his paper69 that Kṛshnānanda is called a pautra (grandson) of one Nārāyaṇa Guru in the above Siṁhāchalam temple inscription of the Śaka year 1307 or 138 A. D. This Nārāyaṇa Guru is perhaps identical with Kavirāja Nārāyaṇa Dāsa, who was a court poet of Narasiṁha II (1279-1307).

RAGHAVANANDA SANDHIVIGRAHIKA MAHAPATRA:-

Raghavānanda is referred to with respect in the first chapter of S. D. e.g., 'भावो यथा-महापात्र राघवानन्द सान्धिविग्रहिकाणाम्' and the following

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67. Edited by Pandit Sri S. N. Rajaguru.
O. H. R. J. Vol. V. Nos 1 & 2 pp. 1-100.

68. History of Sanskrit literature p. 331.

69. O. H. R. J. Vol V, Nos. 1 & 2 pp 1—100

verse of his describing the ten incarnations of Vishṇu, like the famous verse 'वेदानुद्धरते ··कृष्णाय तुभ्यं नमः'of the G.G. is quoted by Viśvanātha e.g.,

यस्यालीयत शल्कसीम्नि जलधिः पृष्ठे जगन्मंडलं
दंष्ट्रायां धरणी नखे दितिसुताधीशः पदे रोदसी।
क्रोधे क्षत्रगणः शरे दशमुखः पाणौ प्रलम्बासुरः
ध्याने विश्वमसावधार्मिककुलं कस्मैचिदस्मै नमः॥

This seems to be the मङ्गलाचरणम् of some work of Rāghavānanda the name of which is not known. In the 3rd chapter of S. D. Viśvanātha quotes a verse from a drama of Rāghavānanda e. g, "यथा राघवानन्दानां नाटके विदूरे केयूरे कुरु ... अनङ्गोत्सवविधौ" but the name of the nātaka is not mentioned. Again Raghavānanda is referred to in the 10nth chapter of S. D. e. g., "राघवानन्द महापात्रास्तु वैसादृश्यात् स्मृतिमपि स्मरणालङ्कारमिच्छन्ति। तत्रोदाहरणं तेषामेव, यथा—

शिरीषमृद्वी गिरिषु प्रपेदे यदा यदा दुःखशतानि सीता
तदा तदाऽस्याः सदनेषु सौख्यं लक्ष्मणिदध्यौ गलदश्रु रामः॥

From these three quotations, it appears that Rāghavānanda wrote a Kāvya. Nātak and an Alaṅkāra work, the names of which are not yet known. Two works of Rāghavānanda named छन्दोविवेकः and उषापरिणयम् have been quoted in the वाङ्मयविवेकः of Chintamaṇi Miśra (1530-1580 A. D.)

Ananta Dāsa, the son of Viśvanātha in the Lochana tīkā on S. D. states that the terms मान्य and उपजीव्य have been used in honour of Chaṇḍīdāsa and Rāghavānanda [70] e. g.,

(a) केऽपीति श्रीचण्डीदास राघवानन्द प्रभृतयः उपजीव्यानां मान्यानां तेषां उपजीव्यत्वं तत्प्रन्थनिष्ठ्या स्वव्युत्पत्त्या विशेष सम्पादनम्।

(b) इह च वर्णादिगतत्वेन अष्टविधत्वं श्लेषस्य समीचीनमिति चण्डीदास पण्डितराघवानन्द प्रभृतीनां मतम्।

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70. (a) S. D. with Lochana Tīkā edited by Dr. K. K. Kar(a) p. 47.
(b) p. 58,

The respectful manner in which Rāghavānanda has been spoken along with Chaṇḍīdāsa the पितामहानुज of Viśvanātha and use of the title of सान्धिविग्रहिक महापात्र by him leads one to suppose that he also belonged to this Kapiñjala family, which was not only famous for its scholarship learning and contribution to Sanskrit literature, but also for holding the post for foreign minister of Orissa for nearly half a century.

VIŚVANATHA KAVIRAJA:-

The most renowned scholar of the Kapiñjala family was Viśvanātha Kavirāja, who is rightly regarded as the greatest Alaṅkāra writer of India and his Sāhitya Darpaṇa as the most remarkable work on Sanskrit rhetoric. Reputed Indologists like late M. M. Chakravarti [71], late Mm. H. P. Shāstri [72], and Mm, Dr. P. Kane [73] who have discussed about the importance of the S. D. have placed its author in the 14th century. But the time of this great scholar can now be fixed with certainity between c. 1406- 420 A. D. on the strength of the unimpeachable testimony furnished by his चन्द्रकलानाटिका recently edited and published by my able colleague Sri S. N. Rajaguru and Prof. S, Das [74]. This was staged in the presence of Gajapati Nisaṅka Bhānu Deva, before an assembly of learned scholars after his return to the capital from the conquest of Gauḍa or Bengal e. g.,

सूत्रधारः— आर्य्ये पश्य पश्य, अयमिदानीं यवनपुर पुरन्ध्रीवर्ग निर्गलदविरल नयन जलधारा निर्धौतगिरिकन्दरो निखिलानवद्यविद्यानिधिरर्थिकुलकल्पद्रुमः सभामध्यास्ते गजपति महाराजाधिराजः त्रिकलिङ्गभूमंडलाखंडलः श्रीमान्निशङ्कभानुदेवः।

आच्छन्ने घर्मधाम्नि प्रखरहयखुरक्षुण्णपृथ्वीरजोभिः
क्षिप्ते नक्षत्रलक्ष्ये नभसि करिकरोद्भूतगंगापयोभिः।
ज्योत्स्नाभिः कीर्त्तिचन्द्रे धवलयति जगज्जैत्रयात्रावकाशे
गौडक्ष्मापाललक्ष्मी व्यरचयदचिरादेव यस्याभिसारम्॥

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71. Eastern Gaṅga Kings of Orissa, J. A. S. B. 1903 Vol LXXII p.50
72. Preface to De's. Cat. Vol. VI by Mm. H. P. Shastri p. cccviii.
73. History of Sanskrit poetics p. 291.
74. O. H. R. J. Vol. VI Parts II & III Appendix.

From an inscription found in the Simhāchalam temple it is known that in the 8th Aṅka or 6th regnal year of the king,a new bhōga (daily offering) was introduced which was called 'निशङ्कभानु भोग' after the name of the king 75. It can now definitely be said the Bhānu Deva IV was called 'निशङ्कभानुदेव' because Viśvanātha quotes the following verse from the सहृदयानन्द महाकाव्यम् which as proved before, was written by Kṛshnānanda, during the reign of Narasimha IV, the father of this Bhānu e. g.,

सुचीमुखेन सकृदेव कृतव्रणस्त्वं
मुक्ताकलाप लुठसि स्तनयोः प्रियायाः
बाणैः स्मरस्य शतशो विनिकृत्तमर्मा
स्वप्नेऽपि तां कथमहं न विलोकयामि ॥

This verse No. 52 of the 3rd Sarga of सहृदयानन्द महाकाव्यम् is quoted in the 8th chapter of the S. D. without any mention of the work or its author Kṛshnānanda. From the introductory portion of चन्द्रकला नाटिका, it is also known that Viśvanatha was the सान्धिविग्रहिक महापात्र of Gajapati Nisaṅka Bhānu Deva e. g.,

'यदस्माकमिदानीं ··· गजपति महाराज्य सांधिविग्रहिक श्री विश्वनाथ कविराजस्य कृतिमभिनवां चन्द्रकला नाम नाटिका मभिनेतु मुचितोऽयं समयः'

As Nisaṅka Bhanu or Bhānu IV ruled from 1407-1434 A. D. the date of Chandrakalā may be fixed at 1410 A. D. and that of S. D. which quotes from the Chandrakala at thirteen places 76. may be assigned to the period from 1415 to 1420 A. D. Viśvanātha also adorned the court of Gajapati Narasiṁha IV, in whose praise he wrote नरसिंह विजयकाव्यम्' which has been mentioned in his commentary on Kavyaprakāśa called 'काव्यप्रकाश दर्पणम्'. Ananta Dasa, son of Visvanatha in his Lochana tīkā on S. D, says that the following verse

आहवे जगदुद्दंडराजमंडल राहवे
श्री नृसिंह महीपाल स्वस्त्यस्तु तव बाहवे ।

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75. S. I. I. Vol. VI. No. 720.

is cited from the नरसिंह विजय काव्यम् of Viśvanātha, Thus the first quarter of the 15th century may be taken as the period of literary activities of Viśvanātha.

Besides S. D. and चन्द्रकला नाटिका the names of the following works of Viśvanātha are known from quotations made from them in the S. D. e. g.,

कुवलयाश्वचरितम्—यथा मम कुवलयाश्वचरिते प्राकृतकाव्ये (तृः परि) and again यथा मम कुवलयाश्वचरिते (षः प)

प्रभावती परिणयम्—प्रथमावतीर्णमदनविकारा यथा मम प्रभावती परिणये (तृः प)
It is quoted 8 times in षष्ठ परिच्छेद: (a) यथा वा प्रभावत्याम् नयनयुगासेचनकम्, (b) विदूषकं प्रति प्रद्युम्नः (c) नारद दर्शने प्रद्युम्न ऊर्ध्वमवलोक्य (d) राजानः....नारायणे (e) अनेन खलु (f) वज्रनाभः (g) वज्रनाभः (h) तदादृत्य 'यथा मम प्रभावत्याम्-प्रद्युम्न'

From the quotations made above it is apparent that प्रभावती is the short form of प्रभावती परिणयम्

(c) प्रशस्ति रत्नावली is referred once only e. g.,
यथा मम षोडशभाषामयी प्रशस्ति रत्नावली।

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76. O. H. R. J. Vol. V. Pts. II & III Appendix p. XIII.

1	तारुण्यस्य विलास	—	वशीकरणम्	(तृः प)
2	भ्राता द्विरेफ	—	कीदृशी सा	,,
3	अङ्गानि स्वेदयंति	—	दाराजनः	(षः प)
4	तए स हरिजइ	—	हरसि	,,
5	हसति परितो परहित	—	धत्ते	,,
6	असावन्त	—	सुमुखि ते	,,
7	एसो सस हरविम्बो	—	व्व	(सः प)
8	मूर्द्धव्याधूतमान	—	ताण्डवं ते	,,
9	लताकुंज गुंजन्	—	दिशिदिशि	(अः प)
10	वसन्त लेखैक	—	वल्लीकन्यास	(दः प)
11	सहकुमुद कदम्बै	—	संचरति	,,
12	मध्येन तनुमध्या मे	—	हरिः	,,
13	लांगुलेनाभिवृत्य	—	स्तरक्षुः	,,

(d) राघव विलास महाकाव्यम्—यथा मम राघव विलासे :
विपिने क्व जटानिबन्धनं—शिरीष कर्त्तनम् ।

(तृ:प) यथा रघुवंश-शिशुपालवध-नैषधादयः, यथा मम राघवविलासादिः ।

From the quotations made above, it is known that कुवलयाश्वचरितम् is a Prakṛta Kavya; प्रभावती परिणय is a drāma is Sanskrit; प्रशस्ति रत्नावली contained eulogistic verses composed in 16 different languages and राघवविलासमहाकाव्यम् has been placed by Viśvanatha in the category of famous Mahākavyas like रघुवंशः, शिशुपाल वधम् and नैषध चरितम् written respectively by great poets Kalidāsa, Māgha and Śriharsha. Hhe wrote his काव्यप्रकाश दर्पणम् after finishing S. D,

Viśvanātha refers to a large number of previous works and authors in his S. D. and some times quotations have been made without the mention of the name of its author or the work. He also quotes frequently from his own works (5 times as मम). An alphabetical list of poets and works is given below for further research and the number of references found by me has been noted within brackets against each work.

WORKS.

अ अनर्घराघवम् (I) अमरुशतकम् (I) अश्वत्थामाङ्कः (3)

आ आग्नेय पुराणम् (I) आर्य्याविलासः (I).

उ उत्तरराम चरितम् (I) उदयन चरितम् (I) उदात्तराघवः (I) उदार राघवः (I)

क कनकावती माधवः (I) कन्दर्पकेलि प्रहसनन् (I) कर्णपराक्रमः (I) कर्पूरमंजरी (3) कादम्बरी (3) कामदत्ता (I), काव्यप्रकाशः (2), काव्यालंकारः (I), कामशास्त्रम् (I), किरातार्जुनीयम् (I), क्रीडा रसातलम् (2), कुमार सम्भवः (5), कुम्भाङ्कः (I), कुलवयाश्ववरितम्, प्राकृत काव्यम् by the author (2), कुसुमशेखर-विजयः (I), कृत्य रावणम् (I) केलि रैवतकम् (I)

ग गाथा सप्तशती (I), गीतगोविन्दम् (I) गृहवृक्ष वाटिका (I)

च चंडकौशिकम् (4), चन्द्रकला by the author (I3) चारुदत्तः (I)

छ छलित राममं (I)

ज जानकी राघवम् (I)

त तरंगावृत्तिः (I), त्रिपुरदाहः (I)

It is difficult to ascertain at the present state of our knowledge which works of the list given in the footnotes were written in Orissa. But the above list gives us an idea about the works that had gained recognition of the learned society in Orissa during the Gaṅga period. An analysis of this list shows that Kāvyas and Nātakas describing the achievements of Śrī Ramachandra, formed the majority of works written before the 15th century, while the minority of works described the exploits of Śrī Kṛshṇa and the five Pāndavas. The līla of Śrī Rādhā-Kṛshṇa, so beautifully and impressively described in the Gītagovinda, could not win the approbation of the leading scholars of that age, as it could not get the sanction of the Smṛti writers. There is only one verse in the whole of S. D. describing the 'जलकेलि', water-sport of Śrī Radhā and Śrī Kṛshṇa, the source of which is not known e. g.

जलकेलि तरल-करतलमुक्त-पुनः-पिहितराधिकावदनः।
जगदवतु कोकयुनो विघटनसङ्कटन कौतुकी कृष्णः॥

AN ESTIMATE OF SAHITYA DARPAṆA:

As I am not competent to pass any remark, I qnote below the opinion of the famous Indologist Mm. H. P Sashtri on this work, viz "Sāhitya Darpaṇa by Viśvanatha is the mo t remarkable work on Sanskrit rhetoric. He describes himself as the 'Sandhivigrahika' or minister of Peace and War of a king of Orissa. He also describes himself as the Mahāpātra or Finance Minister and as proficient in eighteen languages. But the most interesting epithet he assumes, is 'Dhvani-prasthāpana-paramāchārya' i. e. he led the dhvani theory to its legitimate conclusions. He is an out and out supporter of the Dhvani theory. He examines the

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द देवीमहादेवम् (I), देवीशतकम् (I), देशराज चरित चम्पू (I)

ध धूर्त्तचरितम् (प्रहसन) (I) ध्वन्यालोक (I)

न नटकमेलकम् (प्रहसन) 4, नर्म्मवती (I), नवसाहसाङ्क चरितम् (I), नागानन्द (2), न्यायकुसुमांजलिः (I), नैषध चरितम् (I)

प पञ्चतन्त्रम् (I), पत्रावली (I), पद्यवेणी (I), पुष्पभूषितम् (I), पुष्पमाला by his father (I), प्रभावती परिणयम् or प्रभावती by the author (2) प्रशस्तिरत्नावली of the author (I), प्रसन्नराघवः (I)

ब बालचरितम् (I) बालरामायणम् (5), बिन्दुमती (I)

definitions of Kāvya of his predecessors and rejects them. He even, criticises the definition of Kāvya by the Dhvani-Kāra himself and rejects it. His own definition is very simple, and very superior. It says "Vakyaṁ rasātmakaṁ Kāvyaṁ" where there is no rasa i. e. no aesthetic enjoyment, there is no Kāvya. Even Mammaṭa could not rise to this height."

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"The old idea of writing works for discipline of composition, either in poetry or in prose, stuck to the Alaṅkāra śāstra almost to the end. But Viśvanātha with a true appreciation of poetry gave Kāvya a definition which is on all fours with poetics. In the definition, he takes no note of rhetoric or discipline of composition 77." The opinion of Mm. Dr. P. V Kane, who is an authority on this subject also deserves mention here i. e. Its (Sāhitya Darpaṇa's) greatest merit is that it presents in the compass of a single work, a full and complete treatment of the science of rhetoric, in all its branches. Most Sanskrit writers on Sāhitya such as Daṇḍin, Mammaṭa and Jagannātha leave out the treatment of dramaturgy. The साहित्य दर्पण however contains a thorough disquistion on the technicalities of the dramatic art and forms, together with the Nātya-

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विरुदमणिमाला (I), भट्टिकाव्यम् (I), भल्लट शतकम् (I)

भ- भाषार्णवः of his father (I), भिक्षाटनम् (I)

भ- मदनमञ्जरी (I) महावीर चरितम् (2) महाभारतम् (7) मायाकापालिकम् (1) मालतीमाधवम् (I2), मालविकाग्निमित्रम् (3) मुकुन्दमाला (I) मुक्तावली (I) मुद्राराक्षसम् (2), मृच्छकटिकम् (5) मेघदूतम् (I) मेनकाहितम् (I),

य- ययातिविजयः (I) यादवोदयः (I),

र- रघुवंशः (4), रत्नावली (32) राघवविलासः of the author (2) राघवाभ्युदयः (I) राजतरंगिणी (I) रामचरितम् (I) रामाभिनन्दम् (I) रामायणम् (I) रामाभ्युदयः (2) रैवतमदनिका (I),

ल- लीलामधुकरः (I),

व- वध्यशिला ? (I) वसन्त तिलकम् (I) बालिवध :(I) वासवदत्ता (I) विक्रमोर्वशी (7) विष्णु पुराणम् (I) विद्धशालभञ्जिका (I) विलासवती (I) वीरचरितम् (4) वेणीसंहारम् (47)

श- शर्मिष्ठाययातिः (I) शाकुन्तलम् (3I) शारीरक मीमांसा भाष्य व्याख्यानम् (4) शिशुपालवधः (2) शीलाभट्टारिका (I) शृङ्गारतिलकम् (I), श्रीकंठ जनपद वर्णना (I)

स- सरस्वती कंठाभरणम् (I), समुद्र मथनम् (I) सहायकथन प्रस्तावः (I) सहृदयानन्द महाकाव्यम् (I) सुभाषितावली (I) सेतुबन्धः (I) सौगन्धिका हरणम् (I) सम्भितरामम् (I),

ह- हनुमन् नाटकम् (I) हयग्रीव वधः (I), हरिश्चन्द्र चरितम् (I), श्रीहर्ष चरितम् (I),

77. Descriptive Catalogue of Sanskrit Manuscripts by Mm. H. P. Shāstri. Vol. VI, Praface pp. CCCIII-CCCIV.

śāstra of Bharata and Daśarūpa of धनंजय a triumvirate in the domain of the Sanskrit drama. Another merit of the work is that it is written in a simple and flowing style. The reader is often hampered in going over the Kāvyaprakāśa of Mammaṭa by the author's studied efforts at brevity. Jagannātha frightens the student by his flowery language, his subtle reasoning and his scathing criticism of his predecessors. Viśvanatha, although he displays here and there a love for hairsplitting, is generally clear in expression[78].

So in view of the remarks made by the two great critics, we cannot blame Viśvanātha if he calls himself साहित्यार्णवकर्णधार-ध्वनिप्रस्थापनपरमाचार्य्य-कविसूक्तिरत्नाकराष्टादशभाषावारविलासिनीभुजङ्गः... in the colophon of his Sahitya Darpaṇa. He can aptly be called a brightest gem in Sanskrit literature.

AUTHORS.

अभिनव गुप्तः (I) अभिहितान्वयवादी (1) आनन्दवर्द्धनः (I) उदयनाचार्यः (I) कालिदासः (I) कुलशेखर नृपतिः (I) चन्द्रशेखरः his father (8) चंडीदासः (पितामहान जः) (2), चाणक्य (I) दंड्याचार्य्यः (2) धर्मदत्तः (2) धनिकः (3) ध्वनिकृत् [7] नारायण दासः [वृद्ध प्रपितामह] [I], पुरुषोत्तमः [I] बक [I] बकः [I] वाल्मीकिः [I] विज्जिका [I] विल्हण राजकन्ययोः [I] भरतः [I] भर्तृहरिः [I] भोजः [I] महिमभट्ट [I] मुनिः [I] मुनीन्द्र [I] मेंठः [I] यशोवर्मा [I] रंगदत्तः [I] राघवानन्द सान्धिविग्रहिक महापात्र [3] रुद्रटः [3] लोचनकारः [2] वक्रोक्तिजीवितकारः [I] वाचस्पतिमिश्र [I] वामन [I] व्यक्तिविवेककारः [I]

78. History of Sanskrit poetics by Mm. Dr. P. V. Kane, p 291-292.

His genealogy may be drawn as follows:

Kavirāja Nārāyaṇa Dāsa "court poet of Narasiṁha II (1278-1307) and Bhānu II (1307-1327)."

- Kavirāja Ullāsa Dāsa, Guru of Narasiṁha III (1328-1353)
  - Name not known.
    - Chandraśekhara Mahāpātra, Sandhivigrahika of Bhanu III (1353-1378)
      - Viśvanatha Kavirāja, Sandhivigrahika Mahāpātra of Narasiṁha IV and Nisaṅka Bhānu Deva from C. 1400-1420 A. D.
        - Kavirāja Ananta Dasa, Sandhivigrahika of Nisaṅka Bhānu Deva from 1420-1435 A. D.
- Vilāsa Dāsa
  - Mahamahopādhyāya Chaṇḍī Dāsa.

Nārayaṇa Guru (perhaps identical with Narāyaṇa Dasa)

- Son (name not known)
  - Rāghavananda Sandhivigrahika Mahāpātra.
  - Kṛshṇānanda Sāndhivigrahika Mahāpatra minister of Gajapati Narasiṁha IV from 1378 up to 1395 A. D.

KAVIRAJA ANANTA DASA:

Kavirāja Ananta Dāsa, the son of Viśvanātha Kavirāja, wrote the first commentary called लोचन [79] on S. D. just after a few years

79. Edited by Dr. K. K. Kar, M. A, and published by Motilal Banarasi Dasa.

of its compilation during the period from C 1420 to 1430 A. D. when Gajapati Nisaṅka Bhanu Deva was the ruler of Orissa. The introductory portion of this commentary runs thus.

आसीत् कपिञ्जलकुल क्षीराकूपार चद्रमाः
त्रिकलिङ्गाधिपधराधामधीः सचिवः कृती ।

अशेष भाषारमणी भुजङ्गः साहित्यविद्याणंव कर्णधारः
ध्वन्यध्वनि प्रौढ़धियां पुरोगः श्री विश्वनाथः कविं चक्रवर्त्ती ॥

स्वल्पाक्षरः सुबोधार्थं प्रध्वस्ताशेषदूषणः
साहित्यदर्पणो नाम ग्रन्थस्तेन विनिर्मितः ।
परं साहित्य विद्याब्धे र्गन्तुं वांछन्ति ये क्षितौ
कृतिरेषा तरिस्तेषां विश्वनाथ महाकवेः ।
श्रव्याभिनेयालङ्कार तत्त्वसत् कविसम्मतम्
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित् ॥

From the two verses quoted below it is clear that he was a court poet of Nisaṅka Bhanu Deva i. e.

प्रौढ़ामादाय भीतिं मनसि सरभसं प्राप्य लोकापकीर्त्तिं
नैव स्तोकाप्यपेक्षाऽक्रियत पथि पथि प्राक्तनासु प्रियासु ।
श्रीमन्निश्शङ्कभानोः समरपरिसराद्भीमनिस्सीम सेना-
निश्शाण स्नानशङ्का कुलमपसरता पञ्चगौडेश्वरेण । (सप्तम परिच्छेदः)

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अस्ति स्वस्त्ययनं श्रियः सुचरितं द्राघीयसः श्रेयसः
सौन्दर्य्यस्य रसायनं निरवधेः शीलस्य लीलायितम् ।
विद्यानामधिदैवतं निरुपधेः शौर्य्यस्य विस्फूर्जितं
श्रीमानु स्त्रिकलिङ्गमङ्गलपदं गङ्गान्वये भूपतिः ॥ [दशम परिच्छेदः]

This tika which is the earliest commentary on S. D. is brief, but learned and to the point. It gives information about some other poets of Orissa, namely Kavi Trivikrama, Kavi Gopinatha and Mudrāhasta Govindananda, who may definitely be assigned to the Gaṅga period. Poet Trivikrama and poet Gopināṭha may be identified with त्रिविक्रम सांधिविग्रहिक and गोपीनाथ सांधिविग्रहिक mentioned as ministers in the Puri plates of

Gajapati Narasiṁha IV [80] as generally reputed scholars used to be appointed as Ministers of peace and war in that age. Gopinātha author of 'पारिजात हरण नाटकम्' may be identified with this 'सान्धिविग्रहिक' Gopīnatha. The term 'मुद्राहस्त' (keeper of the royal seal) began to be used during the Gaṅga period, and trustworthy and qualified persons were appointed to this important post. So 'मुद्राहस्त' Govindaṇanda whose verses have been quoted by Ananta Dāsa may safely be taken as an officer of the Gaṅga king prior to C. 1400 A. D. But the names of the works of these poets are not yet known. Thus with Ananta Dāsa closes the literary history of the Gaṅga period as his patron was the last king of the Imperial Gaṅga dynasty of Orissa.

POETS AND SCHOLARS OF THE SŪRYAVAMŚĪ PERIOD.

GAJAPATI KAPILENDRA DEVA:- The authorship of a 'Vyāyoga' named परशुराम विजय: is attributed to Gajapati Kapilendra Deva [81] who was the greatest Hindu king of Orissa i. e.

सूत्रधार:-अलमतिविस्तरेण.....त्रिभुवनोदिताऽप्रतिमप्रताप प्रमुदित वीरलक्ष्मी स्वयम्वरेण राजाधिराजनवकोटिकर्णाटाधिपतिगजपतिगौडेश्वर प्रताप वीर कपिलेन्द्रदेव-महाराजेन

नीलकन्दरनाथस्य महोत्सवसभासदः
मत् काव्याभिनयेनाद्य विनोदय कुशीलव ।'

From the above quotation it is clear that this drama was staged in the compound of the Jagannātha temple at Puri at the time of some festival the name of which is not given. There are five benedictory verses in the मङ्गलाचरणम् of this small drama. The poet solicits the blessings of God Vishṇu (verse 1). Lord Jagannatha (नीलाचलेन्दु and शितिनगाश्रयचन्द्र) (verses 2 & 3), Rukmiṇī and Śrī Kṛshṇa (vease 4) and God Śiva (verse 5). This breathes the spirit of religious liberality of this great monarch.

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80. J. A. S., Bengal, Vol LXIV P 149 & 151.

81. Published in the now defunct Quarterly English Journal "The Prachi." Vol. 2, Parts III & IV. 1932, pp. 97-121.

The name of the drama was called परशुराम विजय because like the great hero Paraśurama of the days of yore, Gajapati Kapilendra Deva displayed his great prowess by the conquest of all the chiefs he fought with. So he was just like an incarnation of Paraśurāma

भूतेषु भव्येषु न तादृशोऽस्ति
भवत्सु विद्वज्जन गीतकीर्त्तिः ।
शूरो वदान्यः श्रुतिपारगश्च
यथेशसूनु-र्ज्जमदग्निपुत्रः ॥

गुणाधिकतया आत्मसम्मानपौरुषतया स्वतः पुरावतारतया च कपिलेन्द्रदेवस्याऽपि परशुरामे प्रीतिरस्ति । ततस्तेनैव प्रणीतः परशुरामविजयो नाम व्यायोगोऽभिनेतव्यः।

The date of this drama may be ascertained with some amount of certainty, if his titles नवकोटि कर्णाटाधिपति गजपति गौडेश्वर प्रतापवीर used in it are taken into consideration. He was simply 'Vīra Śrī Gajapati Gauḍeśvara' up to 1455. But he assumed all the titles 'Gajapati Gauḍeśvara Navakoṭi-Karnāṭa Kalavargeśvara' for the first time in 1458 A. D. in his Veligalani plates [82].

The victory over the Bahamany forces at Devarkonda in 1458 A. D. was a unique achievement for Kapilendra, which made him the undisputed master of the whole of Telingana. This drama was written in commemoration of this great victory over the Muslim forces of the Deccan, which raised him to the zenith of his power and glory near about 1458 A. D.

GAJAPATI PURUSHOTTAMA DEVA:- Gajapati Purushottama Deva (1466-1479 A. D.) son of Gajapati Kapilendra Deva, was not only a great conqueror like his father, but also a reputed scholar. About him a contemporary poet Kaviḍiṁḍima Jīvadeva Acharya writes thus in his work.

तस्यात्मजो गजपतिः पुरुषोत्तमोऽभू-
ल्लीलावतार पुरुषोत्तम एव साक्षात्।
लक्ष्मीं समान मधुरप्रणयेन वाणीं
यस्तुल्यमेव चतुरो रमयांबभूव॥

82. 'The Sūryavamsi Gajapatis of Orissa', by R. Subrahmanyam. p. 54.

विद्यापुरीं भुजबलेन विजित्य देवो
रत्नानि कांचनचयं द्विजसाच्चकार ।
यस्याननेन्दु रसकाव्य सुधां पिबन्तो
भूमेः सुरा नकलयन्त्यमृताभिलाषम्

The authorship of the following works मुक्ति चिन्तामणिः गोपालार्च्चनपद्धतिः, नाममालिका, अभिनव गीतगोविन्दम्, आनन्दविलासः, दशग्रीववधः, जानकी प्रमोदः, कुवलयाश्वचरितम्, अभिनव वेणीसंहरणम् is attributed to Gajapati Purushottama-Deva. Of these मुक्तिचिन्तामणिः and गोपालार्च्चनपद्धतिः have been noticed in the first volume of the Descriptive catalogue [83]. 'नाममालिका' has been noticed in the Descriptive Catalogue of Sanskrit Manuscripts published by the Asiatic Society of Bengal [84]. 'अभिनव गीतगोविन्दम्' has also been noticed in the same volume [85], but the real author of this work was Kavichandrarāya Divākara Miśra. In the introductory portion of the अभिनव वेणीसंहरणम् the authorship of the following works is claimed by Gajapati Purushottama Deva e g. गजपति श्रीपुरुषोत्तम देवेन महाराजेन विरचितम् आनन्द विलास- दशग्रीव वध जानकी प्रमोदकुवलयाश्व प्रभृति विविध-रूप-रूपक—सहोदर मभिनव वेणीसंहरणं नाम नाटकम्. But दशग्रीव वधः, the authorship of which is attributed to Gajapati Purushottama Deva was really the composition of Markandeya Kavīndra, as will be shown later on. But it is not known who were the real authors of other works given in this list. He is also known as the author of a work called 'दुर्गोत्सव' which like the 'दुर्गोत्सव विवेक' of Śūlapāṇi of Bengal was regarded as an authority by the later Smṛti writers of Orissa. Another work by this Gajapati is भुवनेश्वरी पूजापल्लव which was discovered and noticed by Pandit Lingaraja Misra [87]. This work though small is historically important, as it gives authentic information about the accession of Purushottama on the throne of Orissa, through the mercy of Gajapati Kapileśvara Deva, who

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83. A descriptive Catalogue of Sanskrit Manuscripts in the collection of the O. S. Museum, Vol. I, Preface page XXI.
84. No. 5714 of Vol, VII - Descriptive Catalogue published by the Asiatic Society of Bengal.
85. No. 5181 of Vol. VII, p. 150. " " "
86. The Prachi, Vol. I, p 6.
87. The Jhaṅkāra (Oriya Monthly) - Vol. XI, Part IV, pp. 387-389.

died in a fort on the Krshṇā river, in 1466 A. D.; inspite of the fact that he was a minor and not the eldest son of his father. A few versess are quoted from this unpublished work, e. g.

पीताम्बर करवीरा(र्च्चि)तं शङ्खचक्र-
कौमोदकी सरसिज सरोरुह संस्थम्
विश्वम्भराम्बुधिसुतापरिरभ्यमाणं (1)
नारायणं प्रणतकल्पतरुं भजामः ।

यस्याः प्रभाव महिमा जलनिधि मुखमाशु
विदधे वैरिव्यूहं विनिवार्य्य नमामि तां देवीम् (2)

यस्याः प्रभावमहिमा स्वचक्र रिपुमंडलं भित्त्वा ।
साम्राज्य श्रियमचिरात् सप्तदशेमामवलम्ब्यार्य्यां वर्षे (3)

स्वीयैरमात्यवर्गैः भिन्नं विनिपात्य वैरि संघातम्
सत्त्वसहायः समरे जयश्रियं मामवापयताशु (4)

× × ×

रत्नाश्व हेमवारण विचित्र वस्त्राण्यनेक यानानि
यस्याः प्रभाव महिमा कुष्णातीरे मम प्रादात् । 7 ।

\+ + +

कपिलेन्द्रनन्दनोऽहं तत्कृपामात्रलब्ध साम्राज्यः
स्वयमनुभूय तदीय महात्म्यं शास्त्रतो विदित्वापि पद्धतिमेतां करिष्यामि ।

It is not possible to ascertain at the present state of our knowledge, which of the works named above were really written by Purushottama Deva. But it can definitely be asserted that the golden age in the history of Sanskrit literature in Orissa really began from the reign of this monarch, who was not only proficient in Sanskrit but also a great patron of Sanskrit literature. The great poets of his reign are Kavidiṇḍima Jīvadeva Acharya Kavichandraraya Divākara Miśra and Kavindra Markandeya Miśra, who also equally enjoyed the patronage of his successor.

GAJAPATI PRATAPARUDRA DEVA:-

Gajapati Prataparudra Deva was a highly cultured ruler and a great patron of learning. The authorship of the following works is

ascribed to him. (१) सरस्वतीविलासः (२) प्रतापमार्त्तंडः or प्रौढ़ प्रताप मार्त्तंडः (३) निर्णयस ग्रहम् (४) कौतुक चिन्तामणिः ।

Some discussion has been made about the first two works in the first volume of the Descriptive Catalogue published by our Museum[88]. The third work has not yet been noticed. The fourth has already been noticed[89]. This is a small work divided into three 'दीप्तिः' or sections dealing on 'Chitrabandha', 'Prahelika' and Indrajāla Vidyā (magic or hypnotism). The date of composition of this work is about 1520 A. D. The following verse is found in the beginning of this work.

व्यामोहप्रशमौषधं मुनिमनोमुक्ति प्रवृत्तौषधं
दैत्येन्द्रान्तकरौषधं त्रिभुवने सञ्जीवनैकौषधम् ।
भक्त्यार्त्ति प्रशमौषधं भवभय प्रध्वंसनैकौषधं
श्रेयःप्राप्तिकरौषधं पिब मनः श्रीकृष्णदिव्यौषधम् ॥

रचं रुचं चिरारे चिचञ्च च्चारु रुचा रुचः
चचार रुचिराचार श्चारेराचार चञ्चुरः ।

पुष्पिका– इति श्री महाराजाधिराज प्रतापरुद्र देवकृते चिन्तामणि ग्रन्थे कौतुक निरूपणं नाम तृतीया दीप्तिः समाप्ता ।

KAVIḌIMḌIMA JIVADEVA ACHARYA:- Jivadeva was perhaps the eldest of the three, as he was a contempory of Vaideśvara, the father of Divākara by whom he was defeated in a poetic contest. This is known from a line of the last verse of the 38th canto of 'भारतामृत महाकाव्यम' by Divākara, which is quoted below e. g.

यत्पिता कविर्डिंडिमोऽपि कवितावादे जितस्तत्कृतौ ।

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88. Vol I., Smṛti manuscripts Preface P. XXI—XXII

89. (1) Deccan College Manuscript No. 981 of 1387-91 and No. 1031 of 1 84-87.

(2) Catalogue of Sanskrit Manuscripts in the Library of H. H. the Maharaja of Bikaner, compiled by R. L. Mitra, Calcutta, 1890, p. 646 No. 1410.

A lot of information about the family of Jivadeva is obtained from 34 verses of the last canto of his unpublished work 'भक्तिभागवत महाकाव्यम्' the translation of which was given by late Mm. H. P. Shāstri as he thought this prasasti to be very important [90]. The purport of this translation runs as follows:-

The family of Jivadeva having Vatsa gotra came to prominence when this holy land of Utkala was being ruled over by the kings of the Bhoja dynasty, who were devotees of Virajā, the Śakti of this country. The descendants of this Brāhmaṇa family who were always engaged in practising tāntrika mantras and performing Vedic sacrifices, were the spiritual guides of the kings of this family. One of these viz. *Mṛtyunjaya Acharya*, who was very learned in the Agamas brought to life by conquering death, a son of his patron, who had lost his life.

After the fall of the Bhojas, the Keśari dynasty ruled over this country, and the members of this family retained their position as spiritual guides of the kings of this dynasty. One *Bhavadeva* with great spiritual powers, was the guru of Udyota Keśari. He composed a work entitled 'तन्त्राणैव' in which all the good mantras were embodied.

After the Keśari dynasty, the Ganga family, devoted to Gods and Brahmaṇas came to power. *Gouri Guru*. of this Vatsa family was the spiritual guide of Chodagaṅga, the founder of the Ganga empire in Orissa. In the Ganga family was born Lāṅguliya Narasimha (whose body had a tail) who destroyed the army of the king of Delhi "दिल्लीविमर्दनचणः ग्रथितोऽनुभावे" His guru was one *Acharyaraja* whose descendants were established at Kasi by king Narasimha. In course of time. another king of this family called Kavi Narasimha, the builder of the Konarka temple, made *Vāmadeva*, a great devotee of Siva, his guru who excelled Karṇa in his munificence. His younger brother *Hali* was made 'प्रहराधिराज' or commander of the guards. Vāmadeva left behind him not only excellent Kāvyas, but also a hundreds of temples,

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90. Report on the Search for Sanskrit Manuscripts (1901-1906), p. 14-16.

mandapas, tanks and Brāhmaṇa Śasanas. The rule of the Gaṅga family came to an end when the last king Niśaṅka Bhanu Deva was dethroned by powerful Kapilendra Deva, supported by the nobility of the land Kapilendra Gajapati of the solar dynasty excelled the Sun by his power, and subdued all the kings by his prowess and brought the earth under subjugation. *Gopāla Deva* of this Vatsa family was the first guru of Kapilendra. But when he renounced the world his younger brother *Vāsudeva* became the spiritual guide of this monarch. That king giving lands and wealth to the Brāhmaṇas and jewels to god Jagannātha and after reigning for thirty two years went to the proximity of Vishṇu near the bank of Venī (Kṛshnavenī).

His son was Gajapati Purushottama Deva, who was as it were an incarnation of Jagannatha, and who with equal facility pleased both Lakshmī and Sarasvatī. This munificent king, who conquered Vidyānagara, ruled for thirty years and died on the bank of the Chitrotpalā. *Kavirajarāja Trilochana* well-versed in the śastras, the son of Gopala Deva was the guru of Gajapati Purushottama Deva. Trilochana, having performed many sacrifices, and having granted many villages to the Brahmaṇas reached the realm of Vishṇu by performing yoga, on the 'Muktiśila' मुक्तिशिला।

Purushottama Deva was succeeded by his son Vīra Rudra Deva (Pratāprudra Deva) who was only seventeen years old, when he ascended the throne. Just after his coronation he defeated the powerful king of Gauḍa, and at the end of the sixth week of his father's death, he offered handfuls of water of the Gaṅgā (तर्पण) and performed his śrāddha ceremony. Though well-versed in अद्वैतवाद (theory of non-duality) he spread the dual doctrine being a devotee of Kṛshṇa Vāsudeva. His spiritual guide was this Jīvadeva Kavi ḍiṁḍima, the son of Raṭnāvatī by Rājaguru Trilochana. His devotion to Kṛshṇa was ever-flowing.

When this king, engaged in the conquest of Karnāṭa, was living at Venkatādri, the ready poet Jīvadeva composed this kāvya, full of devotion to जगदीश्वर or the lord of the world. In the seventeenth Aṅka of the king, when he was just reaching his thirty-fifth year, he finished this great work in the month of Makara, while living on the

bank of the Godāvarī. The last verse which is not translated by the learned Shāstrī states that Kaviḍiṁḍima Jīvadeva could compose a work in three hours (प्रहर) and could refute the arguments based on षड्दर्शन or six systems of Hindu philosophy. The colophon of this runs as follows:-

इति श्रीमत् व्यवहर्त्तृ महापात्र— कविराज राजगुरु श्रीमत्त्रिलोचनदेवाचार्य्य तनय श्रीमद् व्यवहर्त्तृ महापात्र— कविडिंडिम- गजराज राजगुरु जीवदेवाचार्य्य विरचित भक्ति-भागवत महाकाव्यम्···

The genealogy of the family as narrated by the poet is given below.

Mṛtyuñjaya - Guru of the Bhoja family.
‖
Bhavadeva - Guru of Udyotakeśarī of the Keśarī kula.
‖
Gaurīguru - Guru of Cholagaṅga Deva, the first Ganga king.
‖
Acharyarāja-Guru of Lāṅgulīya Narasiṁha Deva.
‖
Vāmadeva - Guru of Kavi Narasiṁha.
His younger brother Halī was made 'प्रहराधिराज'
Gopāla Deva and Vāsudeva - Both the brothers were the Gurus of Gajapati Kapilendra Deva.
|
Kavirājarāja Trilochana Achārya - wife Ratnavatī - He was the Guru of Gajapati Purushottama Deve.
|
Kaviḍiṁḍima Jīvadeva Achārya. - He was the Guru of Gajapati Pratāparudra Deva.

It is not possible at the present state of our knowledge to examine the correctness of the whole genealogy framed above. Still then some comments may be offered in this matter. We find one Halī Praharāja (wrongly read as Prahlad) in the Kendupatnā plates of Gaṅga king Narasiṁha II, e. g.

स्वस्ति सप्तदशोत्तर द्वादशशत शक वत्सरे ··· वीरनरसिंहदेव महीपति स्वराज स्यैक विंशत्यं के ··· रेमुणा कटके नगराभ्यन्तर विजयसमये हलीप्रहराजमुदलेन। (91)

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91. J. A. S., Bengal, Vol. LXV, Part I, No. 3, p. 254-57.

This grant was issued in Śaka year 1217 or 1295 A. D. This Halī Praharaja may be identified with Halī Praharaja of this geneology who is stated to have been honoured by Kavi Narasiṁha, identical with Narasiṁha II (1279-1307 A. D.)

The name of Rājaguru Vāsudeva Mahāpātra, who can be identified with Vāsudeva of the above list is found mentioned in the Lingarāja temple inscription of the time of Gajapati KapileśvaraDeva92.

One Trilochana Achārya is mentioned as the Guru of Gajapati Purushottama Deva, in an old Oriya chronicle which used to be maintained by the Chayanī family of Cuttack District, an old manuscript of which is preserved in the Orissa State Museum. He is identical with the father of Jīvadeva. No information is available about others of this genealogy except the three discussed above.

WORKS OF KAVIḌIMḌIMA:

Jīvadeva Achārya was 35 years old, when he completed his भक्तिभागवत महाकाव्यम् in a place on the bank of the Godāvarī, in the 17th Aṅka of his patron, Gajapati Prataparudra Deva. The 17th Aṅka or the 14th regnal of this king fell in 1510 A. D. So the date of his birth may be fixed in 1510-35 = 1475 A. D. He was 21 or 22 years old at the time of accession of Prataparudra Deva. He was honoured with the title of कविडिंडिम by his patron which is known from a verse of his unpublished work called उत्साहवती रूपकम्.

अष्टौ हाटकचामराणि कनकच्छत्रं डमड्डिंडिमं
योऽलब्ध प्रथितप्रतापविभवश्रीरुद्रदेवेश्वरात्।
श्रीजीवः कविडिंडिमो नृपगुरु र्नानाकलाचञ्चुर-
स्तस्योत्साहवतीति रूपकमिदं प्रस्तूयतां नर्त्तितुम्॥

From the above verse, we know that the poet got eight gold-handed chamaras, one gold-staffed umbrella and a resounding drum in appreciation of his poetic attainments from his patron Rudra Deva or

92. J. A. S. Bengal, Vol. LXII, 1893, p. 103.

Pratāparudra Deva. For the last insignia of importance, he was called 'कविडिंडिम'.

A highly accomplished poet as he was, he might have written a lot of works. But up till now only three of his works have come to the notice of the scholars. First is the भक्तिभागवत महाकाव्यम् in which the tenth skanda or part of the Bhāgavata has been written in the form of a Mahakāvya, the language of which is simple, flowing and melodious. This work in 32 cantos, is a laudable and distinct contribution to the Sānskṛta literature. He was the author of a drama called भक्तिवैभव नाटकम् [93] in nine acts, which is an allegorical one like the प्रबोधचन्द्रोदय नाटकम् of Kṛshṇa Miśra, in which an attempt has been made to prove the वैभव (excellence and bliss) of Bhakti or devotion to God Kṛshṇa by means of purely personified abstractions.

The work begins with a prayer to God Śiva and then to Lord Jagannātha e. g,

Beginning— श्रीमल्लीलाशरीरोदयजनितसदाकुण्ठवैकुण्ठभोगो
योगोद्योगोपभोगस्थिरहृदयदरीसुन्दरीकेशरीन्द्रः।
श्रेयोहेतुः पदाब्जे भजनकृतधियां नव्यनिर्व्याज भव्या-
नव्यानव्यात् कृतात्मा भवभयविधुरानाश्रितानीश्वरो वः॥

× × ×

सूत्रधारः— स्वच्छन्द प्रसरत्सु- दिव्यमहसा-विभ्राजमानः सदा
श्रीनीलाचलनायको विजयते त्रैलोक्यचिन्तामणिः।
यो ध्यातो हृदये क्षणं हरिरिति स्वैरं परं कीर्त्तित-
आत्मानं वितरत्यनादि निधनं नित्योदितानन्दथुम्॥

× × ×

सूत्रधारः— श्री भक्तिवैभवमिति श्रुतनामधेयं
साक्षाद्भवन्निगमनिर्मलरूपधेयम्।
शृङ्गारसाररस सारणि भागधेयं
निर्मत्सरैः कृतिभिरत्र सदा विधेयम्॥

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93. Descriptive Catalogue of Sanskrit Manuscripts published by the Asiatic Society of Bengal, Vol. VII, p. 274-278.

ज्ञानं कर्म समुच्छ्रितं पुनरिदं योगोऽथ सर्वं मतं
तत्तद्वार्त्तिकवृत्तिसूत्रगलितं नानानिबन्धस्थितम्।
शैवं पाशुपतं तथागतमतं निर्मौलिकं कौलिकं
सर्वं न्यायशतैः निरस्य निहितं कृष्णस्य शुद्धं मतम् ॥

It was staged in the compound of the Jagannatha temple at the time of Dolayātrā festival:-

दोलामहोत्सवकृते पुरुषोत्तमस्य
कोलाहलैः पिकगिरां ध्वनयन् दिगन्तान्।
लोलालकाद् बहलकुङ्कुम धूलिसिक्त-
चेलांचल द्विजपटैर्मधुरुज्जिहीते ॥

The last verse of the भक्तिभागवत महाकाव्यम् describing the extraordinary poetic gift of Jiva leva is also repeated in the introduction of this drama e. g.

एकः परं रचयितुं प्रहरात् प्रबन्ध-
मेकः परं षड़पि खण्डयितुं मतानि।
शक्तो मुकुन्दपदपङ्कज चिन्तनेन
श्रीजीवदेव-कविडिंडिम पंडितेन्द्रः ॥

The verse 'अष्टौ हाटक' quoted before is also found in the introduction of this drama with slight modification e. g.

अष्टौ हाटक चामराणि कनकच्छत्रं डमड्डिंडिमं
योऽलब्ध प्रथितप्रतापविभवश्रीरुद्र देवेश्वरात्।
श्रीजीवः कविडिंडिमो नृपगुरुः षड्दर्शनी पंडितो
भक्तिप्रस्थितदेशिकोऽखलकलाकलारदीक्षागुरुः ॥

This work was composed after भक्तिभागवत महाकाव्यम् as we get additional epithets used before his name in the colophon e. g. इति श्रीमत् कविराज राजगुरु त्रिलोचनाचार्य्य तनय श्री भगवद्वासुदेव भक्ति प्रस्तानप्रणयन परमाचार्य श्रीमन्महोपाध्याय श्रीकविडिंडिम वाहिनीपति राजगुरु जीवदेवाचार्य्य... He was व्यवहर्त्तृ महापात्र while writing भक्तिभागवत महाकाव्यम् but he became वाहिनीपति at the time of composition of this drama, which indicates promotion to a higher status in recognition of his laudable contributions as a poet.

The different Acts of this drama are as follows इति शी॰मद्-भक्तिवैभव नाटके विद्याविलोकनो नाम प्रथमोऽङ्कः, विद्यासमागमो नाम द्वितीयोऽङ्कः....., तृतीयोऽङ्कः, पाषांडमंडलो नाम चतुर्थोऽङ्कः, शुद्धसिद्धान्तोदयो नाम पञ्चमोऽङ्कः, कामदेव... नाम षष्ठोऽङ्कः, कामविजयो नाम सप्तमोऽङ्कः, अष्टमोऽङ्कः, नवमोऽङ्कः

There being very few allegorical dramas in Sanskrit, this work of Jīvadeva has got a distinct place in this literature.

His उत्साहती was a rūpaka or drama [94], which was staged in the मणिमंडप a pillared hall bedecked with jewels standing near the Jagannātha temple in the spring season, most probably at the time of the Dola yātrā festival like his other drama discussed before.

अस्मिन् वसन्त समये पुरुषोत्तमस्य
प्रासादपार्श्व मणिमंडप मंडलीषु।
एते हरन्ति हृदयानि महाजनानां
नानाविधै रभिनयैः रसिकावटेन्द्राः ॥

This drama narrats how the sacrifical horse of Maharāja Yudhiṣṭira, which was being led by Arjuna, the geart hero, was stopped by a heroine named Utsāhavatī with whom a fight ensued. But due to the mediation of Lord Śrī Kṛshṇa and sage Nārada, the fight was amicably settled ending in marriage between the hero and the heroine.

This drama was written after भक्तिभागवत महाकाव्यम् as we get additional epithets in its colophon, quoted below, which gives some new information about the poet.

इति शी॰मत् कविराज राजगुरु विलोचनाचार्य्य तनय श्रीरत्नावतीनन्दन शी॰मन् महामहोपध्याय शी॰ भगवद्वासुदेव भक्तिप्रस्थान-प्रणयन-परमाचार्य कविडिंडिम वाहिनीपति राजगुरु शी॰जीवदेवाचार्य्य विरचितम् उत्साहवतीरूपक सम्पूर्णम्।

He got the title of महामहोपाध्याय for his vast learning; शी॰मद् भागवत ... परमाचार्य्य for successfully establishing and propagating the Kṛshṇa-bhakti (devotion to Vāsudeva Kṛshṇa) of Śrīmad Bragabata and

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94. Noticed by Pandita Lingarāja Miśra, in tha Nababharata (Oriya) monthly), Vol. VI, Pt. 5.

वाहिनीपति or the commander of an army of 500 soldiers for helping his patron in his war against the king of Karnata (Kṛshṇadeva Raya). Thus the poet was fortunate enough to get the highest honours possible in that age, in appreciation of his merit and manifold accomplishments. The memory of this great poet is still cherished with pride by the Sānskṛta Pandits of Orissa.

KAVICHANDRARAYA DIVAKARA MIŚRA:-

Some light on this great Sanskrit poet of Orissa and his works was first thrown by Dr. V. Raghavan nearly a decade ago on the basis of the information furnished by the concluding stanzas of each canto of the भारतामृतमहाकाव्यम् written by him (95). We have been able to collect four palm-leaf manuscripts of this work for our Museum, one of which contains 39 cantos and a few verses of canto 40, two have got 20 cantos (I-20), and the fourth contains cantos (21-39) and 93 verses from canto 40, where it ends abruptly. Thus the complete work has not yet been available. The manuscript of मणिमाला नाटिका by Anadi Miśra, a descendant of Divākara, noticed for the first time by me (96) gives some new information about the descendants of the poet. Valuable information about another work of Divākara called लक्षणादर्श is obtained from the book (97) by Dr. R. Subrahmanyam, M. A., Ph. D. With these materials at our disposal, an account of Divākara is given below.

Divākara was born in a family having Bharadvāja gotra and Vājasaneya Śākha. His great grand father became a sannyāsi and attained liberation at Kaśi (काश्यां यस्य यती पितामह-पिता मुक्तोऽभवत् (canto 37)His grant-father died as a great devotee of Śiva (भुक्त्वा भूतिमहोत्तमामुपगतो यत्तातताताः पदं, शैवम् canto (36) after enjoying the bliss of life. His father Vaidyeśvara was a virtuous man and his mother Muktā was a chaste and accomplished lady (98) (a). His father was a profound scholar

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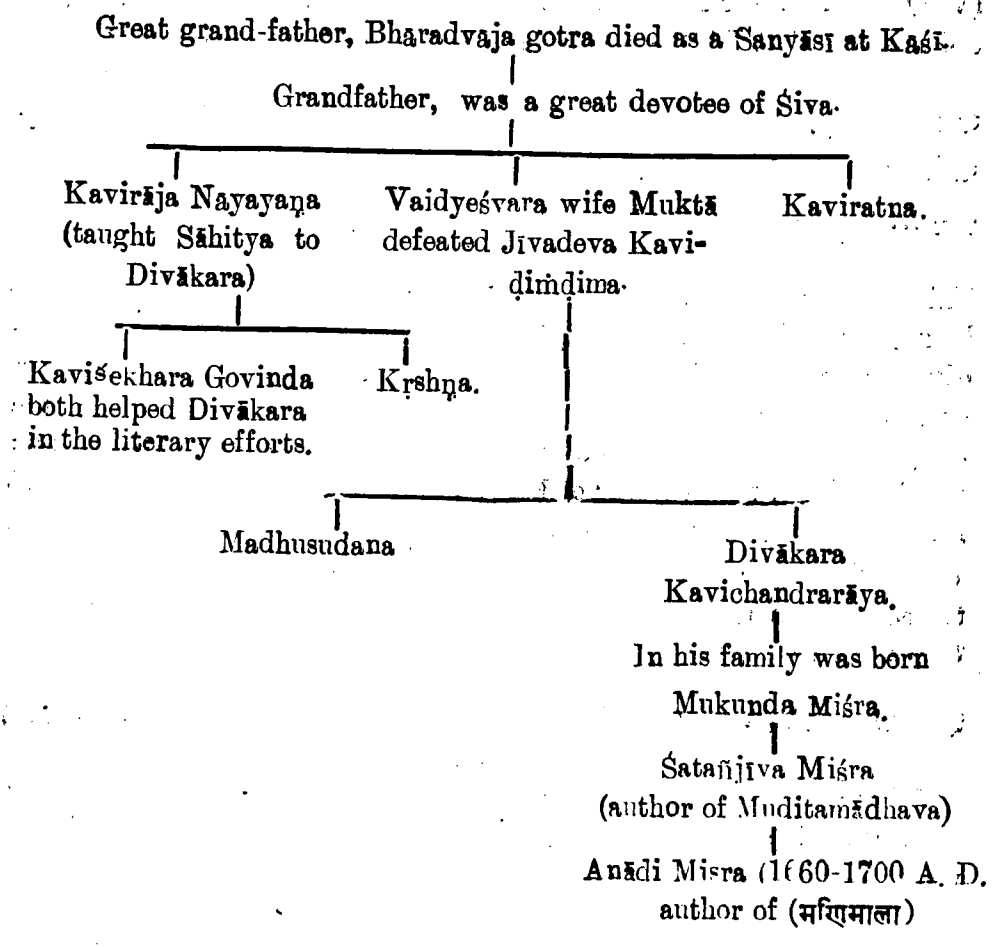
93. J. K. H. R. S. Society, Vol. II, No. 1, 1947, pp. 19-22.
96. Orissa Historical Research Journal, Vol.IV, Nos. 3 & 4,pp. 60-66.
97. The Suryavamsi Gajapatis of Orissa, pp. 153-155.
98. (a) यं प्रासूत पतिव्रता गुणवती मुक्ता विमुक्तात्मनः
श्रीवैद्येश्वरतो विभूषित भरद्वाजान्वयाजात्मजम्। (Canto 1)

and defeated the famous Kaviḍiṁḍima in a poetic contest ९8 (b). He learnt Sāhitya from his paternal uncle Nārayaṇa who was also a leading poet (c). The younger brother of his father was called Kaviratna for his poetic works (d). His elder brother Madhusūdana helped him in his culture of poetry (e). His cousin Śrī Kṛshṇa, helped him much by improving the composition of this Mahākāvya (f). He also received help from his another cousin named Kaviśekhara Govinda, who also proved very helpful to his (Divakar's) father in his literary career (g).

Thus Divakara was born in a family, whose members were noted for their scholarship, poetic talent, ma-tery over six Vedāṅgas and six Darśanas. They enriched the Sanskrit literature by their poetical compositions, exceeding a hundred (h) in number. From the मणिमाला नाटिका of Ānādi Kavi, we come to know that a descendant of Divakara named Mukunda Miśra, had a son named Śatafijiva Miśra who wrote a Kāvya named, 'मुदितमाधवम्'. Anādi, who was born of Śatafijiva became famous for his 'मणिमाला नाटिका'. Therefore the genealogy of the family of Divākara may be drawn as shown below:

(b) यत्पिता कविडिंडिमोपि कवितावादे जितस्तत्कृतौ (Canto 38)
(c) काव्य' तस्य पितृव्यतः कवि नृपात् साहित्य शिक्षाभृतः
श्रीनारायण नामतः — (Canto4)
(d) तत् काव्ये कविरत्नतां कलयतस्तातानुजास्याधिकम् (Canto 8)
(e) यद्भ्राता मधुसूदनो मधुरया कां कामनां नन्दयेत्
वाचा तत् कविकर्मणि — (Canto 10)
(f) श्रीकृष्णेन पितृव्यजेन सुहृदा सम्माज्जितोरिमन् महा–
काव्ये तस्य गुणानुबन्धिनि — — (Canto 34)
(g) गोविन्दः कविशेखरः कविपथे हस्तावलम्बः पितुः
भ्रातीयोजनि — — (Canto 22)
(h) जातो वाजसनेयिनामपि कुले योनेक विद्यावताम् (Canto 14)
गोत्रेजायत स षडङ्गी विदुषां षड् दर्शनी दर्शिनाम् (Canto 26)
यस्योद्दामगिरः कुले कवितया ख्यात' शत' वाधिकम (Canto 18)


Great grand-father, Bharadvaja gotra died as a Sanyāsī at Kaśī.
Grandfather, was a great devotee of Śiva.
Kavirāja Nayayaṇa (taught Sāhitya to Divākara)
Vaidyeśvara wife Muktā defeated Jīvadeva Kavi-dimdima.
Kaviratna.
Kaviśekhara Govinda both helped Divākara in the literary efforts.
Kṛshṇa.
Madhusudana
Divākara Kavichandrarāya.
In his family was born Mukunda Miśra.
Śatañjīva Miśra (author of Muditamādhava)
Anādi Misra (1660-1700 A. D. author of (मणिमाला)

WORKS AND PATRON OF DIVĀKARA:

In his 'Bhāratāmṛtam' Divākara mentions his following works in the concluding stanzas of some of the cantos viz.

(१) भाणोऽभण्यत येन धूर्तचरित चेतश्चमत्कारकृत् (canto 11)
(२) यो देव्याःस्तुतिमद्रिराजदुहितुः श्लोकैःशतेनाकरोत् (canto 12)
(३) यश्चक्रे रसमञ्जरीति रसिकाह्लादाय पद्यावलीम् (canto 21)
(४) काव्ये तस्य सहोदरादभिनव श्रीगीतगोविन्दतः (canto 27)
(५) रम्यं चाकृत पारिजात हरणं सन्नाटकं यः (canto 23)
(६) यश्चम्पूमकरोदरोचिकतया चारौ चरित्रे हरेः (canto 35)

(VII) Besides these Anādi in the introductory portion of his मणिमाला-नाटिका states that Divākara wrote a drama called प्रभावती e. g.

नटः ··· यदूद्भूर्ववंशीयो विद्यानगरविद्यागरिमग्रावटङ्क स्तत्रभवान् श्री दिवाकर कविचन्द्र-रायो गद्यपद्य विरचनैरद्यापि विजयते ।

नटः ··· तत् प्रतिभा-प्रभाव-प्रभव प्रभावतीनामनाटकरसोर्मिभूममग्नाः पुरा वयमभूम ॥

This drama which is not mentioned in his भारतामृत महाकाव्यम् might have been composed after it or it might have been mentioned in the concluding stanza of one of the cantos after canto 39 which we have not yet got. (VIII) His more famous work 'लक्षणादर्श' a treatise narrating the story of the Pāndavas illustrates in each of its sargas certain points and peculiarities of the grammar of Paṇini. The book is not complete, but breaks off in the middle. At the end of each chapter there is a colophon which gives the name of the subject matter discussed in the text. In the colophon at the end of the thirteenth canto, the author's name and title are given e. g.

इति लक्षणादर्शे महाकाव्ये महोपाध्याय दिवाकरविरचिते उत्तरपलायनं नाम त्रयोदशः सर्गः ।

There is no doubt that this Divākara is identical with Kavichandraraya Divākara Miśra, author of the भारतामृत महाकाव्यम्. The subject matter of this work is given below (§9).

Thus the names of the following nine works by Divākara have been traced from defferent sources.

(क) धूर्त्त चरितं भाणः (ख) देवी शतकम् (ग) रसमञ्जरी (घ) अभिनव गीतगोविन्दम्

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99. The Suryavamsi Gajapatis of Orissa, p. 154.

(१) इति लक्षणादर्शे पांडवचरित महाकाव्ये पाणिनीय कुत्रादि भ्वादि पादद्वय लक्षय संग्रहः पांडवविवासो नाम प्रथमःसर्गः । (२) पुरी वर्णन (पाणिनीय समास प्रकरणम्), (३) कृष्ण पांडव समागमः (पाणिनीय अलुक् समास प्रकरणम्) (४) द्रौपदी वाक्यम् (पाणिनीय प्रत्ययपाद संग्रहः), (५) बलभद्र वाक्यम् (पाणिनीय प्रत्ययपाद संग्रह) (५) बलभद्र वाक्यम् (पाणिनीय प्रत्ययपाद संग्रहः) (६) हरिव्यापारः (कर्मपाद लक्ष्य संग्रहः) (७) कृष्णकीचकाभिलाषः (कर्मपाद लक्षयसंग्रहः) (९) द्रौपद्युपालम्भः (पाणिनीय रक्तपाद लक्षयसंग्रहः), (१०) कीचकवधः (ठगाधिकार लक्ष्यसंग्रहः), (११) भीमसेन विजयः (युष्मत्पाद च प्रकरणम्) (१२) पांडव सारथ्यम् (कृत्पाद प्रकरणम्) (१३) भरतकुमार पलायनम् (विभक्तिपाद प्रकरणम्), (१४) बृहन्नलायुद्धम् (समासान्त प्रकरणम्)

(ङ) हरिचरितचम्पूः (च) भारतामृत महाकाव्यम् (छ) पारिजातहरण नाटकम् (ज) प्रभावती नाटकम् (झ) लक्षणादर्श महाकाव्यम् ।

No information about the works written by his father, uncle, brothers or cousins has been available yet.

It is not possible at the present state of my knowledge to arrange his works chronologically. But it is known definitely that अभिनव गीतगोविन्दम् was written under the patronage of Gajapati Purushottama Deva (1466-1497 A. D.) and as a token of gratitude, the authorship of this work was ascribed to his royal patron.

राधामुरारि रमणीय रहस्यलीला-
संगीतसुन्दर समन्दपुराभिरामम् ।
साहित्यसार सम्दाय बुधः प्रबन्ध-
मेतं करोति पुरुषोत्तम भूमिभर्त्ता ॥

(fifth verse at the beginning)

Colophon: इति श्री पुरुषोत्तमदेव गजपति महाराजकृते अभिनव गीतगोविन्दमहाकाव्ये स्वाधीनभर्तृकावर्णने सानन्दमुकुन्दो नामो दशमः सर्गः ।

It is known from the last stanza of the sixth canto of भारतामृत महाकाव्यम् that poet Divakara adorned the court of Krshnadeva Rāya the greatest king of Vijayanagar (1509-1529 A. D.) for some years, where he earned name and fame for his learning and poetic talent e. g.,

कर्णाटाधिपकृष्णराय सदसि ख्यातस्य विद्वत्तया ।

This statement is corroborated by the quotation made before from the 'मणिमाला नाटिका' of his descendant Anādi kavi, where Divākara is discribed as 'विद्यानगर विद्यागरिमप्रावटङ्कस्तत्रभवान् श्रीदिवाकर कविचन्द्रराय' or one who could curb the pride of the scholars of Vidyanagara or Vijaya nagar court by his vast learning. Krshnadeva Rāya claims the authorship of a work called 'रसमञ्जरी' (100) which is perhaps identical with its namesake mentioned as his work in the last stanza of canto 21. Most

(100) The Suryavamsi Gajapatis of Orissa p. 155.

probably लक्षणादर्शमहाकाव्यम् the manuscript of which is noticed in the Triennial catalogue of Sanskrit manuscripts of the Government Oriental Manuscripts Library, Madras for (1919-1920), was written while he was at Vijayanagara, as no manuscript of this work has been discovered so far in Orissa.

Now the question which requires solution is the circumstance that compelled Divakara to leave Orissa and adorn the court of Kṛshṇadeva Rāya of Vijayanagara and the period of his stay there. According to Dr. V. Raghavan, Divākara went to the court of Vijayanagara after the defeat of Pratāparudra by Kṛshnadeva Raya (101). Dr. R. Subrahmanyam also holds a similar view "He (Divakara) lived at the court of the Gajapati until Kṛshṇadevarāya conquered Prataparudra. Divākara like his friend Lakshmīdhara migrated to the court of Kṛshnadeva Rāya and continued his literary career at Vijayanagara (102).

But according to Orissan tradition Divākara left the court of Vijayanagara, when the fight between the two states of Vijayanagara and Orissa became very intese, and its southern frontier was seriously threatened by an expedition of Kṛshṇadeva Raya. This tradition seems reliable, because when the war between the two states reached the climax, Loalla Lakshmīdhara Bhaṭṭa of the Andhra country, who was in the court of Gajapati Prataparudra for some years left Cuttack to get the patronage of the Ruler of Karṇata, which is supported by epigraphic evidence. Similarly Divakara returned to his home land, where he continued his literary career under the patronage of Gajapati Pratāparudra Deva. He was a favourite of Gajapati Purushottama Deva. But after his death he had to leave his dear home land and try his luck in Vidyānagar, a famous centre of Sanskrit culture in that age, most probably due to wire-pulling of Kaviḍiṁḍima Jivadeva Achārya, his strong rival in the literary field, who was very influential in the court of the Gajapati having belonged to the hereditary Rājaguru fàmily, and holding the post of Vyavahaṭṛ Mahapātra and Vāhinīpati (comma-

(101) J. K. H. R. Society Vol. II Pt. I, p. 19.

(102) The Suryavamsi Gajapatis of Orissa—p. 155.

nder). This is corroborated by the fact that 'अभिनव गीतगोविन्दम्' composed by Divākara in the name of his patron, which used to be recited before Lord Jagannātha was censored and it was proclaimed by a royal edict issued by Gajapati Prataparudra in 1499-1500 A. D. that only the Gītagovindam by Jayadeva should be recited before the Lord and nothing else (103). This event of 1499 A. D. marked the beginning of court intrigue against him which culminated in his departure from Orissa for the court of Vijayanagara, wherefrom he again came back to his home land in c. 1516 A. D. as the king of that state was proving the determined enemy of the Gajapati.

No doubt the title of कविचन्द्रराय was conferred on him by Gajapati Pratāparudra Deva (104) in appreciation of his merit, as he was a very liberal, highminded, potriotic and learned ruler, but this talented poet could not rise to the status of Rājaguru Kaviḍiṁḍima, or Rājaguru Godāvara Miśra both of whom were fortunate enough to be appointed as important ministers and received the highest honours from the ruler of the realm.

From the remaining concluding stanzas of this work it is known that he wrote this at the bidding of his father (b); he was a devotee of Kṛshṇa (c), worshipped Gopāla with the 'Daśakshara mantra (d); and dedicated his work in the name of Hari (e); He had great proficiency in writing both prose and poetry (f).

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(103) Inscription on the Jagannatha temple at Puri
J. A. S. Bengal 1893 Vol, LXII p. 96

104 (a) यस्य श्री कविचन्द्रराय पदवीभाजो रसाम्भोनिधौ (Canto 2)
यश्चापत् कविचन्द्रराय पदवी श्रीरुद्रभूमिभुजः (Canto 28)

(b) तातान्नापरिपालनाय कविना तेन प्रणीते महा-
काव्ये कीर्त्तित पांडवीय चरिते (Canto 5)

(c) तेन श्रीपतिभक्तिभावितधिया (Canto 20)

(d) तत्तोषाय दशाक्षरेण मनुना गोपालमाराध्यता (Canto 32)

(e) एकोनः कविनामुना विरचिते काव्येत्र हर्यङ्किते (Canto 30)

(f) प्रक्षाल्य धित गद्यपद्य जलधेः (Canto 19)
तेनास्मिन् निरवद्य गद्य पद्य रचना- (Canto 24)

His भारतामृत महाकाव्यम् was written in imitation of the नैषधचरितम् by the great Śrīharsa, like whom Divakara makes references to details about himself, his family and works in the concluding stanza of each canto. In the opinion of the poet 'Yamaka' was a special feature of his work (उकर्षे कवितारसस्य यमकं यस्याभिनन्दंविदुः canto 16) in which rasas of Śṛngara, Vīra and Adbhuta were mainly displayed (शृङ्गारवीराद्भुतस्फीते सद्गुणशालिनीह canto 9) the first remained predominant through out the poetry (शृङ्गाराभिनिवेशपेशलतया श्लाघ्योग्रसम्राहिणां canto 13). The language of this work is sweet, simple, and spontaneous. The famous poets of India like, Bhāravī, Māgha and Śrīharsha, chose some episodes of the Mahābhārata, the great epic as the themes of their Mahākāvyas whereas Divākara, like the great Kalidasa, who narrated the main story of the Rāmāyaṇa in his रघुवंश महाकाव्यम् made use of the main story of the Mahābharata for composition of this Mahākāvya His लक्षणादर्शः discussed before, which displays the poet's mastery in the grammar of Paṇini, was also based on the Mahābharata story, Nothiug is known about his other works. For his valuable contributions, Divakara Kavichandraraya, may safely be ranked as one of best Sanskrit poets of India.

KAVINDRA MARKANDEYA MIŚRA AND HIS WORKS:

There are two paper manuscrips containing the copy of an unpublished Sanskrit work called 'Daśagrivavadha Mahakāvyam (105) in the manuscript library of the Orissa State Museum, Bhubanesware. This Mahakavya was composed by one Markandeya Kavichakravartī whose memory is now practically lost into oblivion. The poet gives some information about himself his family, and the date of this work in the last three verses (57, 58 and 59) of the last Sarga or canto and the colophon at the end of D, B. M. which are quoted below:

भास्वद् वंशमणेर्बभूव कपिलक्ष्मौणीपतेर्नन्दनो
वीरः श्रीपुरुषोत्तमो गजपति र्माग्यभुवो मूर्त्तिमत् ॥
आकौमारदिनान्महाप्रियसुहृत्तस्याभवत् काश्यपः
श्रीमान्मङ्गलदेव इत्यभिमतो गोष्ठीषु विद्यावताम् ।५७।

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(105) Daśagrivavadha Mahākavyam is hence forward abbreviated as D. B. M. It was noticed by me for the first time in the O. H. R. J. Vol. III. no. 1 p. 35-39.

श्रीरुद्रे पुरुषोत्तमेन्द्र तनये प्रोद्दामदोर्मण्डली-
क्रीड़ाखण्डित-शात्रवे वसुमतीमासागरं शासति ।
श्रीमान् मङ्गलदेव सूनुरमनागाराध्य वाग्वादिनीं
मार्कण्डेय कवि स्तदेतदतनोत् काव्यं हरेः प्रीतये ।५८।
भोगाभोगमुरीकरोति धरणी यावद्भुजङ्गे शितु-
र्लोकालोकगिरिं प्रदक्षिणयते यावत्त्विषामीश्वरः
श्रीरामस्य गुणाम्बुधे र्गुणलवेनारब्धमेतन्नवं
काव्यं मे विदधातु तावदसकृत् प्रीतिं प्रसन्नात्मनाम् ।५९।

इति श्री काश्यपगोत्रसमुद्भव श्रीमन्मङ्गलदेव-देहसम्भव मार्कण्डेयाभिध कविराज-चक्र-चक्रवर्त्ती विरचिते दशग्रीववधे महाकाव्ये श्रीरामस्वपुराभिषेको नाम विंशतितमः सर्गः म् समाप्तोऽयं ग्रन्थः ।

The meaning of the three verses quoted above is as follows. The famous Gajapati Purushottama Deva, the son of Kapileśvara Deva. the crest jewel of the Sūryavaṁśa or Solar dynasty was a great hero and was, as it were the Fortune incarnate of the realm. MaṅgalaDeva-born in the Kāśyapa gotra or lineage, and well known among scholars was an intimate friend and constant companion of Purushottama Deva from his early days. Poet Mārkandeya son of Maṅgala Deva, composed this work by virtue of his constant devotion to goddess Sarasvatī, when Prataparudra Deva, son of Purushottama, the destroyer of enemies was ruling over the earth girdled by the ocean, for the satisfaction of Hari. The poet fondly hoped that his work describing the achievements of god Rāmachandra will render constant satisfaction to the learned scholars, as long as Vāsukī, the lord of the serpents would be holding the earth over his fangs, and the Sun would be rising in the Udayachala.

From the colophon, quoted above it is known that he was the son of Maṅgala Deva of the Kāśyapa lineage and was a great poet of the age, for which he bore the title कविराजचक्रचक्रवर्त्ती great among the greatest poets, His work D. V. M. contains twenty sargas or cantos. In the colophons given at the end of the five cantos e. g. second, third, fourth, fifth and sixth he calls himself, Mārkandeya Miśra. while in those given at the end of fourteen out of the remaining fifteen sargas he calls himself Mār andeya Deva, and in the colophon given at the end of this work after the twentieth or last sarga, he simply calls him-

self Markandeya. From this it may be concluded that the surname of his family was Miśra. Brahmaṇas having Kāśyapa gotra and the surname of Miśra are still found in many parts of Orissa.

From the verses quoted above, it is quite clear that Maṅgala Deva and his son Mārkandeya were contemporaneous with Gajapati Purushottama Deva (1466-1497) and his son Gajapati Pratāparudra Deva (1497-1535,) then the Sūryavaṁśī Emperors of Orissa. In the 'Abhinava Veṇīsaṁharaṇa-Nāṭakam', which is still unpublished, Gajapati Purushottama Deva, claims the authorship of four other works e. g' Ananda Vilāsa, Daśagrīva-vadha, Jānakī-Pramoda and Kuvalayāśva besides. अभिनव वेणीसंहरणम् १म ।

गजपति श्री पुरुषोत्तमदेव महाराजेन विरचितम् आनन्दविलास दशग्रीववध जानकीप्रमोद-कुवलयाश्वप्रभृति विविध-रूप-रूपक सहोदरमभिनववेणीसंहरणं नाम नाटकम् (106)

Daśagrīva-vadha, the authorship of which is attributed to Gajapati Purushottama Deva in the text quoted above, is perhaps indentical with the Daśagrīvavadha Mahākāvyaṁ, which was actually composed by Markandeya. Similar cases of attribution of authorship by the poets to their patrons are also found in the Sūryavaṁśi period. It is known from the 'Bharatāmṛta Mahākāvyam' that its author Kavichandra Raya Divakara Miśra, was also the author of a work named 'Abhinava Gītagovindam. But the authorship of this work has been ascribed to Gajapati Purushottama Deva, the patron of the poet.

Similarly the authorship of 'Sarasvatī Vilāsa' and 'Pratāpa Mārtanda' two famous works on Dharmaśāstra, which were compiled by Lolla Lakshmidhar Bhaṭṭa and Rāmakṛshṇa Bhaṭṭa respectively is claimed by Gajapati Pratāparudra Deva. So it can safely be concluded that D. V. Mahākāvya, which is claimed as a work by Gajapati Purushottama Deve was actually composed by Mārkandeya, towards the close of his reign, as Gajapati Pratāparudra was ruling when this work was finished. So 1500 A. D. may be approximately taken as the date of this work.

(106) 'The Prachi' 1931 Vol. I., p. 6.

This was age as when the stories of the two great Epics, the Rāmāyaṇa and the Mahābhārata and the stories of the great Bhagavata Purāṇa, were written in shape of Mahakāvyas by the Sanskrit poets of Orissa. Kavichandrarāya Divākara Miśra and Kaviḍiṁḍiṁa Jīvadeva Āchārya, who adorned the courts of Gajapati Purushottama and his son Gajapati Pratāparudra wrote Bharatāmṛta Mahākāvyaṁ (107) and Bhakti Bhāgavata Mahakavyam (108) respectively. Similarly the whole story of the Rāmāyaṇa became the subject matter of D. V. Mahākāvya, as will be evident from the names of the twenty sargas, or cantos which are quoted below:-

(1) Bhagavatvijñāpana, (2) Kumārodaya, 30 Viśvāmitra Samāgama, (4) Śrī Rāmasamarpaṇa, (5) Ahalyānugraha. (6) Pināka bhaṅga, (7) Daśaratha agamana (8) Janakī-pariṇaya, (9) Ayodhyāpraveśa, (10) Śrī Rāma vanavāsa, (11) Pañchavatinivāsa, (12) Sūrpaṇakhānigraha, (13) Kharādivadha, (14) Sītāharaṇa, (15) Sītāsandarśana, (16) Laṅkadahana, (17) Samudraviloḍana, (18) Laṅkāveṣṭana, (19) Indrajitavadha, (20) Śrī Rāmasvapurābhisheka. But it can not be definitely said in the present state of our knowledge which of these three contemporary Orissan poets, was the pioneer in the field of composing this type of Kāvya. But Jīvadeva, who seems to be the eldest of the three, being a rival of the father of Divākara, might have taken the lead in this matter.

About the merit and importance of this in the Sanskrit literature, I am not in a position to make any comments due to my want of deep knowledge in Sanskrit. * But to me, the style of composition of this work seems to be simple, lucid and expressive.

As regards other works, written by this poet, no information is to be found from the D. V. Mahākāvya, noticed above. But in this

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(107) Descriptive catalogue of Sanskrit Manuscripts in the collection of A. S. Bengal Vol. VII, Kavya Manuscripts, No. 5181, p. 150.

(108) Mm. H. P. Śāstri's Report on the Searh of Sanskrit manuscripts. 1901-1905; pp. 14—16.

* This work has been published recently by the O. S. Akademi, Bhubaneswar.

connection an important point which deserves consideration here is the existence of another famous contemporary Sanskrit scholar named Mārkandeya Kavīndra who was the author of a reputed work called 'Prākṛta Sarvasvam' which has already been printed and published (109) This Markandeya calls himself 'Kavīndra' in the introductory verse after Maṅgalācharaṇam and also in the colophon at the end of each Pāda or section e. g.

शाकल्य भरत कोहलवररुचि भामह वसन्तराजादयैः
प्रोक्तान् ग्रन्थान्नाना लक्ष्याणि च निपुणमालोक्य ।
आख्याकीर्णं विशद सारं स्वल्पाक्षरग्रथित पद्यं
मार्कंडेय कवीन्द्रः प्राकृत सर्वस्वमारभते ॥

(introductory verse)

Colophon at the end of each pāda

इति श्रीमार्कंडेय कवीन्द्रकृतौ प्राकृतसर्वस्वे···

From the verse at the end of the Viṁsatitama pāda or last section, it is known that Mārkandeya Kavīndra finished this work in the village Vīrapratāpapura, where he lived, when the great hero Mukunda Deva the destroyer of enemies was ruling over Utkala like Raghupati or Rāmchandra over Ayodhyā e. g.

श्रीमद्वीर मुकुन्ददेव नृपतौ दोःस्तम्भकुम्भीनस-
क्रीड़ाग्रस्त समस्त शात्रवकुलप्राणानिले धर्मतः ।
शासत्युत्कल मेदिनीं रघुपतौ साक्षादयोध्यामिव
ग्रामे वीरवर-प्रताप नृपतेः पूर्णो निबन्धो नवः ॥

This great Mukunda Deva praised by Kavīndra has been satisfactorily identified with the Gajapati Mukunda Deva (1559-1568), the last powerful independent Hindu ruler of Utkala by Sri Paramananda

(109) Edited by Vaidyaratnam Sri V. Bhattanatha Swami and published by the Asha Company, Vizagapatam - 1927.

Achārya, an eminent historian of Orissa (110). The village Vīrapratāpapura, where the poet lived is a Brāhmaṇa Śāsana or village, founded by Gajapati Pratāparudra Deva, which still exists not far from Sakhigopal Rly. Station in the District of Puri.

Mārkandeya, author of D. V. Mahākāvya may be identified with his name-sake, who wrote 'Prākṛtasarvasvam for the reasons given below. Both bore the same name and were Brāhmaṇa by caste, Both were famous poets, one calling himself 'कविराज चक्र-चक्रवर्त्ती' and the other 'कवीन्द्र' 'Markandeya. Kavīdra lived in Vīrapratapapura Śāsana not far from Puri. Though the place of residence of the other is not mentioned in his work, he may be taken as a man of the Puri side, as his father Maṅgala Deva was a constant companion of Gajapati Purushottama Deva, who mainly resided at Puri. Moreover the close resemblance in the language and mode of expression of the two verses describing the might and heroism of Gajapati Prataparudra and Mukunda Deva in D. V. Mahākāvya and Prākṛta Sarvasva respectively is significant e. g.

(a) प्रोद्दामदोर्मण्डली क्रीडाखण्डित शात्रवे वसुमती मासागरं शासति श्रीरुद्रे
(D. V. Mahākāvya)

दोःस्तम्भकुम्भीनसक्रीड़ाग्रस्त समस्त-शात्रवकुल—
प्राणानिले उत्कल मेदिनीं शासति श्रीमद्वीर मुकुन्ददेव नृपतौ
(Prakṛta Sarvasvam)

This close resemblance is not certainly accidental. On the contrary, it may lead one to conclude that both the verses might have been composed by one and same person. In case, the two are taken to be different persons, then we are to assume that two great poets bearing the same name, born of the same caste, flourished in the same Puri area in the same age. But such coincidence though not impossible, seems improbable. So until the contrary is proved to be true, both of them may be taken as identical. In that case Mārkandeya must have lived for a pretty long time say 90 years from circa 1475 to 1565 A. D.

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(110) 'Oriya Sahityar Aitihya' or History of Oriya literature.
The Sahakāra (Oriya monthly) Vol. 23. Part. 10, p. 402.

His father Gopāla Dāsa wrote the 'पारिजात हरण नाटकम्' and his guru Purushottama Bhaṭṭa was the author of 'छन्दोगोविन्दम्' which was very popular in Orissa.

But it is not definitely known to which province of India he belonged. But his intense devotion and complete dedication to Lord Jagannātha is amply manifested in the example of prose given in his wrok which is quoted below from the Museum manuscript for the perusal of the scholars e. g.

"जय जय जनार्दन सुकृतजनमनस्तड़ागविकस्वरचरणपद्म, पद्मनयन, पद्मावलीविनोदराजहंस, भास्वरयशःपटलपरिपूरितभुवनकुहर, कमलासनादिवृन्दारक-वृन्दवन्दनीयपदारविन्दद्वन्द्व, निर्मुक्तयोगीन्द्रहृदयमन्दिराविष्कृत-निरञ्जन-ज्योतिःस्वरूप, विश्वरूप, अनाथनाथ जगन्नाथ मा मतीवदुःख व्याकुलं रक्ष रक्ष"

The term 'निरञ्जनज्योतिः स्वरूप' contains veiled reference to Lord Jagannatha of Puri, who was deemed as the incarnation of Buddha by the writers of Orissa beginning from the days of Indrabhūti (7th century) upto the 18th century. Until the contrary is proved by more convincing evidence, Gangā Dasa may be taken as a poet of Orissa.

He is to be distinguished from Gangā Dāsa 'Kavīndra-Śekhara maṇi' author of commentry on अनर्घराघव नाटकम् of Murāri, a manuscript of which is noticed in this volume (No. 3). He was born in a learned family and the name of his parents were Vāsudeva and Kauntarī. She was the mother of seven sons all of whom attained greatness. The first was Paramānanda Khān, and the second was Bhavānanda Raya, the chief-minister of the king of Gauda. He may be assigned to Bengal where eminent Hindus used to adopt the Muslim title of 'Khān'

RAYARAMANANDA PAṬṬANAIK.-

Rāya Rāmananda Paṭṭanaik came of a respectable Karaṇa family of the village Bentapur near the famous Alwarnātha temple which stood on the ancient trade route between Orissa and the southern India. He was the eldest son of Bhavananda Rāya, who had four other sons named Gopīnāth Paṭṭainaik, Kalanidhi Paṭṭanaik, Sudhanidhi Pattanaik, and Vanīnath Nāyaka. Rāya Ramānanda was not only a leading poet of his age, but also a master of that branch of Vaishnava

In this connection it may be noted that Sir George A. Grierson, who made a critical examination of 'Prākṛta Sarvasva of Markandeya in his different papers (111) on Prakṛta and Paiśāchi, wrote about his date as follows "Rama Śarman and Markandeya probably both belonged to the 17th century". This date of Mārkandeya fixed by this eminent scholar has been accepted by subsequent writers. But in view of the facts stated above, Mārkandeva the author of Prākṛta Sarvasva cannot be placed in the 17th century as his patrons Pratāparudra Deva and Mukand aDeva ruled from (1497-156२ A. D.)

GAṄGA DASA.

Gaṇgādāsa, author of 'छन्दोमञ्जरी' became reputed as a poet by the middle of the 16th century as this work is quoted at several places of the 'वाङ्मयविवेकः' of Chintāmani Miśra of Puri who wrote all his works between 1545-1575 A. D. This is also quoted in the 'कृष्णकर्णामृत टीका' by Gopāla Bhaṭṭa (1541) and 'उज्ज्वलनीलमणिः' of Rūpa Gosvāmī (1525 A. D.) both of whom lived at Puri for some time. So Gaṇgadasa may definitely be placed in the first quarter of the 16th century. From the first verse of this work it is known that he was the son of Gopāla Dāsa who was a Vaidya or physician and his mother was Santoshā Devi. From the concluding verses it is known that he was also the author of 'अच्युतचरितम्' 'कंसारिशतकम्' and दीनेश शतकम्' e. g.

सर्गैः षोड़शभिः समुज्ज्वलपदैर्नव्यार्थभव्याश्रयैः
र्येनाकारितदच्युतस्य चरितं काव्यं कविप्रीतिदम्।
कंसारेःशतकं दीनेशशतकं द्वन्द्वं च तस्यास्त्वसौ
गङ्गादासकृता मुदे कुतुकिनां सा छंदसा मंजरी॥

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(111) a. J. R. A. S. 1913 pp. 875-888,
b. J. R. A. S. 1918 pp. 489-517.
c. Bhandarkar Commemoration Volume.
d. Memoirs of the A. S. Bengal Vol. III pp. 77-120.
e. Sri Asutosh Mukherjee Silver Jubilee Volumes, Vol. III, t II, p. 122.

philosophy that advocated the dual 'Radhā Kṛshṇa' worship. He was for some time the governor at Rajamahendry under Gajapati Pratāparudra Deva. His father Bhavananda Rāya was also an erudite scholar about whom Ramananda Raya speaks as follows in the प्रस्तावना of his श्री जगन्नाथ वल्लभ नाटकम् which is also known as रामानन्द सङ्गीत नाटकम् e. g,

सर्वविदूयानदी-गाम्भीर्य्य-मर्य्यादास्थैर्य्य प्रसादादिगुणरत्नाकरस्य सुरगुरु-प्रणीत नीतिकदम्बकरम्बित-मन्त्रासवीकृत प्रगुण पृथ्वीश्वरस्य श्रीभवानन्द रायस्य तनुजेन श्रीहरिचरणालंकृतमानसेन श्रीरामानन्द रायेण कविना तद्गुणालंकृत श्रीजगन्नाथ वल्लभ नाम गजपतिप्रतापरुद्रप्रिय रामानन्द सङ्गीत नाटक निर्माय समर्पित मभिनेष्यामि"।

This drama in 5 Acts depicts the amorous pastimes of Śrī Kṛshṇa with Rādhā and was enacted to please his patron Gajapati Pratāparudra Deva.

लघुतरलित कन्दरं हसितनवसुन्दरम्
गजपति प्रतापरुद्र हृदयानुगत मनुदिनम्
सरस रचयति रामानन्द रायः ॥

The five acts of the drama are as follows पूर्वराग: भावपरीक्षा भाव-प्रकाश: श्रीराधाभिसार: श्रीराधासङ्गम: The verses embodied in this drama are sweet, simple, and melodious like those of the Gītagovinda. This drama was written before the arrival of Śrī Chaitanya at Puri in 1509 A. D. at the bidding of Gajapati Pratāparudra Deva.

It is stated that Rāya Rāmananda wrote another work called टीकापंचकम् the manuscript of which is with Dr. A. B. Māhanty of Cuttack. But it has not yet been noticed. The two cousins of Rāmā-nanda namely Sikhi Māhanty and his sister Madhavī were also good scholars and Mādhavī Devi also wrote a drama called 'श्रीपुरुषोत्तमदेव नाटकम'

In this connection it may be stated that there was vigorous revival of Śrī Rādha Kṛshṇa worship in Orissa, first preached by Jaya-deva in the twelfth century, during the reign of Gajapati Purushottama Deva (1466-1497 A. D.) after a lapse of nearly two centuries and a half. It was not the effect of the preaching of Śrī Chaitanya and his disciples as some scholars believe, because this religious movement had started at

least 20 years before his arrival at Puri in 1509 A. D. The effect of this was manifested in the composition of अभिनवगीतगोविन्दम by Kavichandrarāya Divākara Miśra, and 'श्री जगन्नाथ वल्लभ नाटकम्' by Rāya Rāmānanda. In the mangalacharaṇam of 'अभिनव वेणीसंहरणम्' claimed to be written by Gajapati Purushottam Deva, the author supplicates for blessing from the amorous union of Śrī Rādhā and Śrī Kṛshṇa and praises the captivating lock of hair of Śrī Rādhā. It is stated in all the biographies of Śrī Chaitanya that before Śrī Chaitanya met and discussed with Rāya Rāmānanda on the bank of the Godāvarī, during the course of his pilgrimage to the south, the Rāya had become a staunch devotee of Śrī Rādhā-Kṛshṇa. Even the father of Rāmānanda appears to have been a convert of this new faith. This religious movement in Orissa was started by Mādhavendra Puri, who is known to have preached this faith in this land, but its progress became rapid and wide-spread after the association of Rāmānanda with Śrī Chaitanya in 1510 A. D. This movement tremendously influenced the course of Sanskrit as well as the Oriya literature since this memorable incident.

JAYADEVA II:

This second Jayadeva of Orissa, the son of the famous Kaviḍiṁḍima Jīvadeva Āchārya, was a leading poet of the age. His younger brother Vardhana or Vardhamāna Mahāpatra was a notable Smṛti writer and grammarian about whom some discussion has been made in the first volume of our catalogue. This Jayadeva, is the author of an one-Act drama named पीयूष लहरी which was edited and published with a Sanskrit commentary, English translation and introduction by Dr. K. K. Kar some eleven years ago [112]. This depicts the divine sportive dance of Śrī Kṛshṇa with his beloved Śrī Rādha as the head of Gopīs in the spring season (वसन्तरास). In this work the desire of the Gopīs to be united with Śrī Kṛshṇa in a sacred dance is fulfilled, whereas the real sportive dance (Rāsalīlā) of Śrī Kṛshṇa with Rādhā at the head of the Gopīs is fully shown in the celebrated Gītagovinda. Thus पीयूषलहरी may be called as the introductory portion of the गीतगोविन्दम्

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112. J. K. H. R. Society, Vol. I, No. 4, pp. 291-327

In the first verse of the 'Mangalācharaṇa' the poet invokes the mercy of Śiva engaged in the Taṇḍava dance with his beloved Pārvatī. 'चक्रप्रक्रमवृत्तत्त-हरयोर्निर्व्याजमव्यज्जगत्' In the second, the poet makes his obeisance to Śrī Kṛshṇa amorously embraced by the Gopis at the time of 'Rāsalīlā.'

This drama was staged in the compound of the Jagannatha temple at Puri like the two dramas of his father

अहो, भगवतोभागवतजनशीतमयूखस्य नीलाचलमौलिमण्डनमणेः गरुड-ध्वजस्य प्रासादे प्रसादमिलिताः सामाजिकाः

From the next verse we come to know that the performance of this drama was made by the operā party organised by the poet himself e. g.

'गोष्ठी श्रीजयदेवपण्डितमणेः सा वर्त्तते नर्त्तितुम्'

This work ends with a prayer to Lord Jagannātha e. g.

शुभमस्तु सर्वजगतां निरन्तरं
न रिपोरपि स्फुरतु वैपदं पदम् ।
जगदीश्वरः कपटदारुविग्रहः
करुणाकटाक्षलहरीं विमुंचतु ॥

It may be pointed out here, that Dr. Kar has tried to prove the identity of this Jayadeva with the famous author of the Gītagovindam. But this is not correct, as in the colophon of a manuscript of this work noticed by Pandit Lingaraja Misra (113) the poet is definitely stated to be the son of Kaviḍiṇḍima Jīvadeva e. g.

श्रीमत् कविडिंडिम पंडितभूजीवजीवदेवभव जयदेवकृता कृष्णलीलाविधायिनी पीयूषलहरी समाप्ता ।

There being no other Kaviḍiṇḍima, in the whole history of Orissa, this identity cannot be accepted. In the ssme paper Pandits Miśra also noticed another drama by this author, named वैष्णवामृतम् the subject

(113) The Navabhārata, (Oriya monthly)—Vol. VI, No. 5.

matter of which is also the depiction of the Rāsalilā of Śrī Rādha-Kṛshṇa. These two works may tentatively be assigned to this period. (1525-1535 A. D.)

KAHNAI KHUNṬIA

He was a resident of the town of Puri and was a sevaka of Lord Jagannatha. He became a disciple of Śrī Chaitanya and wrote a work called महाभावप्रकाश the manuscript of which is not yet published or noticed by any body.

PARAMANANDA DASA KAVIKARṆAPŪRA

Two eminent scholars from Bengal, who stayed at Puri under the patronage of Gajapati Pratāparudra Deva are Vāsudeva Sarvabhauma and Paramānanda Dāsa Kavi Karṇapūra. About Sārvadhauma discussion will be made in a subsequent volume. Kavi Karṇapūra became famous by writing the चैतन्यचन्द्रोदय नाटकम् which was composed and staged at the time of the car-festival at the bidding of Gajapati Pratāparudra e. g.

अवनीभृताऽनिभृताभिलाषेण गजपतिना प्रतापरुद्रेणादिष्टोस्मि + + + भगवतोऽवतो निजकरुणां श्रीकृष्णचैतन्यस्य प्रियपार्षदस्य शिवानन्दसेनस्य तनुजेन निर्मितं परमानन्ददासकविना विनाशितहृत्कषायतिमिरं श्रीचैतन्यचन्द्रोदयं नाम नाटकमभिनीय समीहितहितमस्य नृपतेः करिष्यामि + + + प्रथमः अङ्कः

MAHAMAHOPADHYAYA GOVINDA.

A poet named Mahāmahopādhyāya Govinda, is known to have written a kāvya called प्रद्युम्नसंभवः. Pandita Kulamaṇi Miśra, who discovered this manuscript does not give any information about the poet. He may tentatively be identified with Kaviśekhara Govinda who is spoken of highly by his cousin Divakara Kavichandra Raya in his work.

Other branches of Sanskritic studies like Jyotisha, Ayurveda, Darśana, Tantra also were equally developed under the patronage of this benevolent monarch, which will be shown in their proper places. There was unforeseen and unprecedented development of Oriya literature during his regime. The reign of Pratāparudra which marked the

decline of the Orissan empire in the south may aptly be termed as a period of renaissance in the history of Orissa due to tremendous development of both Sanskrit and Oriya literature. After his death some time in 1534-35 A. D., there ensued chaos, anarchy and civil war for about 25 years which was quite uncongenial for cultural activities.

CHINTAMAṆI MIŚRA.

During this period there flourished a poet named Chintamaṇi Miśra, who was the great-grandson of Siddheśvara Miśra of the Bharadvaja gotra and grandson of Harihara Miśra Vājapeyi, who has been called an incarnation of the great Kalidāsa. Harihara was the court-poet of Govinda Vidyādhara. But none of his works has yet been discovered. Mṛtyuñjaya Miśra, who lived near Nilachala or Puri and his wife Śrī Devī, were the parents of Chaitāmaṇi.

From वाङ्मय विवेकः of Chintāmaṇi, which has been noticed by Dr. K. K. Kar 114 we come to know that he was also the author of the following other works, viz. शम्बरारिचरितम् त्रिशिरोवधः, कादम्बरीसारः समाप्रमोदः, पद्मावली, कंसवधः, कृत्यपुष्पावली, समितिवर्णनम्, अभिधान समुच्चयः, and a prose work containing prayer to Vasudeva. In his त्रिशिरोवधः which is a vyāyoga, the poet has sung the eulogy of Chakra Pratapa called चक्रेशः the son of Govinda Vidyādhara, who became the ruler of Orissa for some years (15). His वाङ्मय विवेकः was finished in Puri in Kaliyuga year 4675 or 1574 A. D.

"The work is divided into six chapters and contains 3200 verses consisting of definition with illustrations, some of which are composed by the poet himself and the others are quotations from works written by his father, uncles and other writers of note. All the verses cited by the author relate to the praise of Lord Vāsudeva. He refers to the following writers in the colophon and seems to be acquainted with their points of view as well as with those of other eminent writers"

" 1. Piṅgala 2. Kāśyapa, 3. Māndavya, 4. Vyasa, 5. Kohala, 6. Mitaṅga, 7. Dattila, 8. Bharata, 9. Kumāra. 10. Sveta, 11. Kalidāsa, 12. Purushottama. 13. Kedarabhatta. 14. Sarveśa, 15. Yadavaṣcārya, 16. Dandi, 17. Bhoja, 18. Śripati, 19. Vaitālika, 20. *Gangādāsa*,

21. Varaha, 22. Haribhatta, 23. Vahinīśapratāpa, 24. Somanātha 25. Author of Chhandomañika, 26. Soma, the author of Vṛttamañjarī, 27. Author of Sāhitya-Darpaṇa, 28. Svayambhu, 29, Author of Hemacandra-Vṛtti, 30. Acharya Keśava, 31. Śrīnivāsa, 32. Rāghavānanda,

At the end of the book the poet mentions the following works on Rehtoric and Prosody consulted by himself. 1. Sutra of Pingalanaga, 2. Garuda Puraṇa, 3. Chhando-Viveka, 4. Chhando Mañjari, 5. Vṛtta-Mañjari, 6. Prakṛta Chhando-Lakshaṇa, 7. Vṛtta Ratnākara, 8. Vṛtta-Muktāvalī, 9. Vṛtta-Ratnāvalī, 10. Laghu.pramoda Kaumudi and its commentary. 11. Vṛtta-Kaumudī, 12. Śrutabodha. 13. Chhando Viciti, 14. Vṛtta Kārika, 15. Sāhitya Darpaṇa, 16.Chhando-Manikya, 17.Works of Daṇḍī, 18. Chhando-Govinda, 19. Chhando Ratnākara, 20. Kohala, 21. Varahiya, 22. Dīpika, 23. Ratnamālikā.

The speciality of this work is that it deals exhaustively with all the sections of Prosody and with many other subjects such as dramaturgy, division of prose and poetry and also notes the views of the old and new schools of Prosody. It gives us information about many writers and works not yet known to the scholars of the present day.

KRSHNA DASA BADAJENA MAHAPATRA.

Kṛshṇa Dāsa, an old and worm eaten manuscript of whose गीतप्रकाशः a treatise on music is preserved in the Manuscripts Library of the Orissa State Museum, was a very powerful writer and accepted as an authority by the later writers of Orissa on the science of music. His work begins with a prayer to Lord Jagannatha e. g.

कामद' नीलशैलस्थ' करुणावरुणालयम् ।
शरण' सर्वसत्त्वानां शाश्वत' धाम कामये ॥

The last verse of his work, which is divided into seven chapters is quoted below:

नृत्यगीतपरीक्षेय' कृष्णदासेन कौतुकात् ।
आर्य्यां मात्सर्य्यमुत्सार्य्य ससन्तोष' विचार्य्यताम् ॥

The date of Kṛshṇa Dāsa may be fixed with some amount of certainty as his work has been quoted in the संगीतकल्पलता by poet Haladhara

Miśra, who wrote this work between 1623-1630 A. D. This fixes the posterior limit for his work in which some verses given as illustrations mention a Gajapati, who was his patron. Only in one place the name of the Gajapati is called Mukunda, e. g.

मुकुन्दनृपति गायति विपुलभक्तितया हरिचरितम् (द्वितीयोल्लासः)

× × ×

मुरभिदिति पटुचाटुकुशलो दिशतु गजपतिमङ्गलम् (,,)

+ + +

(गजपति) सिन्धुराधिप नृपति चेतोविहारी (,,)

+ + +

,, सिन्धुराधिपवीर तव रिपुनागरी नयनाम्बुनिवहै-
र्मृण्मयं महीमंडलं किमिति नैव विलीयते ।
ज्ञातमत्र महीश सन्ततमम्बु शुष्यति तेजसा तव ।

Gajapati Mukunda referred to in the above quotation, can definitely be identified with the last independent ruler of Orissa, who ruled from 1559 to 1568 A. D. as no other Gajapati bearing this name ever ruled over Orissa before 1622 A. D. This identification is supported by the quotation of a verse by Rāmānanda Raya, of the time of Gajapati Pratāparudra Deva, e. g.

कलयति नयनं दिशि दिशि चलितं
पङ्कजमिव मृदुमारुत चलितम् ।
केलिविपिनं प्रविशति राधा
प्रतिपदसमुदित मनसिजबाधा
जनयतु प्रभुगजेश मुदितं
रामानन्दरायकविनिगदितम् ॥

So Kṛshṇa Dāsa may be taken as a poet of the court of Gajapati Mukunda Deva (1559-1568 A D.) with whom Akbar, the great Mughal Emperor of Delhi (1557-1605 A. D.) entered into an alliance.

In this connection it may be stated that there was a Mahāpātra in the court of Akbar for some time about whom Abul-i-Fazl writes thus *'Mahāpattar, who was unrivalled in the arts of Indian poetry and of music, was sent*

along with him (Hāsan Khān Khanzānci): These two went together to Orissa" 114 to carry on negotiation about an alliance with Gajapati Mukunda Deva against the Nawab of Bengal in 1565 A. D.

This 'Mahāpattar' of Akbar's court was none else than Kṛshṇa Dāsa Baḍajenā Mahāpatra, who wrote his गीतप्रकाश: under the patronage of Gajapati Mukunda Deva, as stated before. The above account furnishes a definite date (1565 A. D.) before which, he had become 'unrivalled in the arts of Indian poetry and of music.' He was perhaps sent as an envoy of the Gajapati to the Mughal court, when the negotiation for an alliance was going on.

Authors and works quoted in the गीतप्रकाश: are Hari Nayak, Vishṇu Prakāśa (प्रबन्ध), Śāraṅga Deva, Gaṅgādhara Guru (teacher of Kṛshṇa Dāsa), Sāhitya Darpaṇa, Rāya Rāmānanda. Kṛshṇa Vijaya, Bālacharita, Gandharvarāya, Nimai, (son of Gandharvaraya, Sangītaraya, Sangīta Dāmodara, Pāṇinī, Sangīta Ratnākara, Kāvya-prakāśa.

Among the authorities quoted Gandharvaraya and Sangītarāya are definitely Oriya titles of two scholars whose names remain to be discovered. Nimai, son of Gandharvarāya definitely belongad to Orissa. Hari Nāyaka seems to be a musician of this land, about whom very little is known. No information is available about Gangādhara Guru, the teacher of Kṛshṇa Dāsa, who is perhaps identical with Gangā Dāsa, author of छन्दोमञ्जरी. The authors of 'Vishṇu Prakaśa, Kṛshṇa Vijaya and Bālacharita, could not be traced. The remaining ones are well-known which need not be discussed here.

The importance of this work lies in the fact that its author while explaining various metres (राग) has given as examples, stanzas from different poems in Sanskrit, Oriya and Hindi (Brajaboli) mostly composed by himself, which definitely proves that Kṛshṇa Dāsa, was a master in above three languages. Example from each is given below.

1.4. Akbarnama, translated by Beveridge Vol. II, p 318

SANSKRIT

तालत्रिपुटान्तरा यतिर्यथा—मल्हार रागेण

मुंच मानिनि मानतिमिर मुखसुधाकर मुज्ज्वलम्
कुरु कृशोदरि विरहदहनो दहतु नहि मम मानसम्
वितर सखि विकचाम्बुरुहमुखि मधुरतरमधराम्रतम्।

ORIYA

नट्टरागेण— देउ चण्डि अद्ध चन्द्रमणिङ्क।

मल्लक— शुण रे आरे निश्चला तनुजनु योखिमा धनुरे.

त्रिपुट— सखि तु रे ब्रजतरुणीजन
वृन्दावने नयनानन्दन कामकांति जगवनशोभन
तरुणीमनमोहनुआ।
शिखिशिखण्ड मंडित कुण्डल मालती मालगुजा मंजुल गण्डस्थल
विलुलित कुंडल मुखजित विधुमण्डलइआ। इति निःसारी

BROJABOLI

ध्रुवपदमाह—ज्ञातानि पाश्चात्य गीतानि, उदाहरण गौरीरागेण—

चौओचन्दन अनु अङ्गे चढाओ
वढतारे गगने आजु हे बन्दे
आजु कोकिलधुनि पुन पुन सुन, विमल पवन वहु मन्दमन्द (१)
आजु गोविन्द मिलत मेरे मन्दिर सुनत पुलक पूरित सवअङ्ग
हेरत नयन अमृत रस सिंचत कुसुम सेजु कर करत अतिरङ्ग॥

Scholars engaged in research on the development of music in the Oriya and Brajaboli literature will find ample materials in this work, written by a master-musician of the mid-sixteenth century. With Krshna Dāsa. closes the glorious period of Sanskrit literature in Orissa, which came under the devastating Muslim sway after the death of his patron Gajapati Mukunda Deva in 1568 A. D.

Section III.

Post - Independence Period (1568—1948 A. D.)
or
The Muslim, the Marhatta and the British Periods.

After the establishment of the Muslim power in Orissa, with Cuttack as its capital in 1568 A. D., Puri, a greatest centre of Sanskrit culture in India in that age, was repeatedly attacked by the tyranical Muslim troops from Cuttack. As a result of this, the Puri region was devastated and many renowned families of this area, which had kept up the tradition of culture through the pastages, migrated to Ganjam, Jeypore, Sambalpur, Keonjhar, Mayurbhanja and other hill states of Orissa to light up the lamp of learning, under the patronage of the semi-independent Hindu chieftains. The importance of Puri as a centre of learning could be maintained to some extent after the foundation of the Khurda kingdom by Gajapati Rāmachandra Deva I of the Bhoi dynasty (1568-1607 A. D.), whose family remained in charge of the Puri town according to the territorial demarcation made by the great Mughal general Man Singh in 1593 A. D. So in this period, we find scholars of different parts of Orissa, especially of the Ganjam area writing works in Sanskrit, which will be discussed in due course. The depiction of the 'Līlā' of Śrī Rādhā Kṛshṇa whose worship became increasingly popular in the society forms a special characteristic of the Sanskrit literature of the age.

Apart from the Muslim occupation of North Orissa, and frequent Muhammedan expeditions against Puri region, the culture of Sanskrit steadily and slowly began to decline from 1500 A. D. due to the tremendous revival of Oriya literature made by the five great saints popularly called 'पंचसखा' namely Balarāma Dāsa, Jagannātha Dāsa, Achyutānanda Dāsa, Yaśovanta Dāsa and Ananta Dāsa, who made Puri, the centre of their activities. Like the great Reformation Movement in Europe started by Martin Luther, the powerful literary campaign sponsored by these five friends, was a revolt against Sanskrit culture,

which had been the monopoly of a section of people. As a result of this learned scholars who used to hate their mother tongue began to display their poetic talent in their Oriya compositions. The kings of Khurda who were held in high esteems throughout the Oriya speaking tract were great patrons of Oriya literatrre. So many Kāvyas were written in Oriya, which could vie with the similar reputed Sanskrit works of the days of yore. In spite of the rapid growth of Oriya literature, culture of Sanskrit, though losing ground, continued in the royal courts till the British occupation of this holy land in 1803 A. D. The poets of this period, who enriched the Sanskrit literature of Orissa, by their contributions are briefly dealt in this section.

GAJAPATI RAMACHANDRA DEVA.

There is a manuscript of an one-Act drama named 'श्रीकृष्णभक्त-वात्सल्य चरितम्' in the manuscript collection of our Museum, the authorship of which is ascribed to 'अभिनव-इन्द्रद्युम्न गजपति रामचन्द्रदेव' who has been convincingly identified by me with Gajapati Rāmachandra Deva I, the founder of the Khurda kingdom, after the Muslim occupation of North Orissa 1.

This drama was staged at the time of the car-festival of Jagannātha as a mark of great rejoicing, because this festival which could not be observed for some years due to the non-existence of the wooden deities of Jagannātha, Balabhadra and Subhadrā, since the sacrilege committed by the Muslim general Kalāpahara in 1568 A. D. was revived by Gajapati Rāmachandra Deva, to the overwhelming joy of the Hindus all over India. The exact day of the re-installation of the images of the above three deities on the 'Ratna simhāsana' of the Jagannātha temple, has been fixed by me on *Sunday, the 17th July, 1575. Karkataka, 18, Srāvaṇa, Śukla, Navami (Dasami)*. So the car-festival which is performed in the lunar month of Ashaḍha must have been observed in 1576 A. D. to commemorate which this work was composed e. g.

"सांप्रत अभिनव इन्द्रद्युम्ने गजपतौ I + + + रामचन्द्रदेवे कोटिजन्मार्जित सुकृत-

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1. Vide my paper 'Gajapati Rāmachandra Deva I'; O. H. R. Journal. Vol. VI, No. 4. pp. 227-250.

प्रभाववति कृपावशतः प्रकटितदारुमयमधुरमूर्त्तेः पुण्डरीकाक्षस्य गुण्डिचामहोत्सवोऽयम्. तदनन्तर सःस्थं भगवन्त मनादि मध्यान्तमनन्तमालोक्य जन्म सफलयामि ।

This work though small, is historically very important as it still conveys the memory of the revival of Hinduism in Orissa after the first terrible Muslim onslaught.

KAVICHANDRA VIŚVANATHA SAMANTARAYA.

Kavichandra Viśvanātha was the first leading poet of the Mughal period, about whom we get some reliable information from the last chapter of the unpublished second part of the 'Sūri Sarvaśvam' by Kavibhūshaṇa Govinda Samantraya of his family, the first part of which was published by the Asiatic Society of Bengal in 1912. The history of Viśvanātha as given in this work is briefly narrated below.

In the days of yore, there was born in the Bharadvāja Kula a Brāhmin named Durgadāsa who became well-known throughout Utkala deśa for his learning and scholarship. He performed many sacrifices and founded a Brāhmaṇa Śāsana named Durgādāsapura, where he settled with his family and relatives. His son Viśvanātha was a devout worshipper of Viśvanātha (Lord Śiva at Kāśi) and got the title of 'Kavichandra' from some king for his poetic gifts and was highly honoured in the learned society. During his life time there came about a great political change in this country (Orissa) which came under the sway of Mughal Raja Māna Simha. The relevant portion of the text referring to Rajā Māna Simha is quoted below. (2)

काले प्रविष्टं नृपमानसिंहं पाश्चात्यभूपैःसह वर्त्तमानम्
श्रतोषयत् काव्यरसोपहारैः, हरेरिवात्युज्ज्वलरत्न सारैः ।९
नीत्वा सहामुं स नृपः स्वदेशं, सम्मेलयामास च पत्तिषाहम् ।
प्राज्ञैः कवीन्दैःपरिचायितोऽसौ, कालं कियन्तं च निनाय तत्र ।१०।
ततो धनैः भूमिविभूषणाद्यैः स सत्कृतो हास्तिन पत्तिषाहा
स्वदेशमागात् प्रथितप्रतिष्ठ स्तिष्ठन्ति यत्र स्वजनाः स्म सर्वे ।११।

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2. Unpublished manuscripts of the second part of 'Sūri Sarvasvam', 40th Chapter.

From this quotation it appears that the poet Viśvanātha Sāmantaraya pleased Rāja Māna Simha, who came to Orissa with other chieftains of the west पाश्चात्यभूपैः सह by his poetic attainments of a high order. While returning from Orissa Rājā Māna Simha took the poet with him and introduced him to पत्तिषाह or Padshah, who is described in the next sloka as हास्तिनपत्तिषाह or Padshah of Hastināpura or Delhi. He verse be no other than Akbar the great, who was a patron of Hindu poets and scholars. He stayed for some days in the court of Akbar, where he became acquainted with many renowned poets and scholars of the time. In appreciation of his poetic attainments he got valuable rewards such as money, land and ornaments from the Padshah. After having earned name and fame in the Moghul court, the famous and enriched Kavichandra returned to his home land where his kith and kin had been living.

Rājā Māna Simha came to Puri in 1593 A. D. to finally settle the claim of Rāja Rāmachandra Deva to the throne of Orissa 3. It may be presumed that Kavichandra Viśvanātha got the opportunity of earning the sympathy and good will of Raja Māna Simha. while he was at Puri for some time with Gajapati Ramachandra Deva. So he must have been sent to the court of Akbar after 1593 A D. We learn that Mana Simha returned to Delhi in 1594 and presented two nobles of Orissa in the Moghul court on 23rd February 1594 A. D. 4. So Viśvanatha might have reached Delhi in 1594 A. D. It may be mentioned in this connection that there was a famous Hindu Pandit named Viśvanātha in the court of Akbar. He finds mention in the *Ain-i-Akbari* written by Abul Fazl in 1597 (5) A. D. Professor D. C. Bhāttachārya while identifying most of the Hindu Pandits of the court of Akbar remarks about this Pandit Viśvanātha thus, "it is difficult to identify" (6). But in view

3. 'Raja Mansingh from some Oriya and Persian records of Orissa' by P. Achārya. Proceedings of the Indian Historical Record Commission.' Vol. XXII, pp. 80-89.
4. 'History of Bengal,' Vol. II, published by the Dacca University, p. 210.
5. 'Ain-i-Akbari,' (English Translation), Vol. I. p. 608.
6. Sanskrit Scholars of Akbar's Time, 'Indian Historical Quarterly.' Vol. XIII Part I. p 34.

of the facts stated above, the famous Pandit Viśvanatha mentioned by Abul Fazl may be identified with the renowned poet Kavichandra Viśvanatha Samantarāya from Orissa, who had the good fortune of being honoured and patronised in the court of Akbar, through the kindness of Rājā Māna Simha, the first Mughal Governor of Orissa.

Then the narrative runs as follows "Kavichandra Viśvanātha settled in the last part of his life in the Brahmin village Pratāpa-Rāmachandrapur with his second wife and with her two sons after giving his paternal property to the issues of his first wife. When he breathed his last by the performance of Yoga, his wife mounted into the funeral pyre and became a Sati. Thus Viśvanātha who was honoured in Akbar's courts flourished in the last quarter of the sixteenth century, when Gajapati Rāmachandra Deva was the ruler of Khurda. He got the title of कविचन्द्र from this ruler and was settled in the Brahmana village 'Pratāpa Rāmachandrapur,' which was founded by him. But unfortunately the works written by this famous poet are not yet known.

GANGADHARA MIŚRA.

Gangādhara Miśra, author of the कोशलानन्दमहाकाव्यम् a work narrating the history of the Chauhana ruling family of Kośala or the present Sambalpur tract (Sambalpur-Patna-Sonepur and Khariar areas) was born in the family of Sambhukara and Vidyākara, two renowned Smṛti writers of Orissa[7] as stated in two verses of the work quoted below.

पूर्वं सर्वसुपर्वनायकगुरुस्पर्द्धिसमृद्धिरसा-
पृष्ठस्याखिलशास्त्रतत्त्वनिगमज्ञानैकवारांनिधिः
जातः शम्भुकराभिधःकविवरो विद्याकर स्तत्सुतः
सम्भूताः कवितालतोन्नतिकरा वर्षाः प्रकर्षान्विताः ॥

7. 'Descriptive Catalogue of Sanskrit Manuscrips in the collection of the Orissa State Museum,' Bhubaneswar, Vol. I, Smṛti-manuscripts, pp. no.

तद्वत्तस्य कुले सुधांशुविमले रत्नाकरे धीमतां
गोपीनाथक एष पण्डितवरो हीरांकुरो वर्त्तते ॥
जातं जन्म ममेति तत्र सहसा नैषा विधत्ते मुदं
विद्या हृद्यतरान्यसंसदि परा गोत्राधिकः पूज्यते ।

Śambhukara and his son Vidyākara flourished in the 14th century in the Puri District, but their descendant Gangādhara or his father migrated to Sambalpur territory, when Orissa came under the sway of the Muslims in the second half of the 16th century. There Gangādhara became the court poet of Baliar Singh, Raja of Sambalpura and finished this work in Kaliyuga year 'कलाचलयुगे' 4716 or 1615 A, D. as will be evident from the quotation given below.

फत्तेजङ्गहयस्थितो नरपतिः कल्की दुराचारिणां
दूरीकृत्य रिपून् विभूतिमतनोद्दिव्यांमलभ्यांनृपैः ।
काले याति कलौ कलाचलयुगे प्रत्यर्थिदन्तावल-
व्यूहे श्री बलीयारसिंह इति यो लक्षार्त्तिरक्षाप्रदः ॥

(verse 60, canto 21)

In appreciation of his work he was granted a village called 'Khandapali' along with some other villages in Sambalpur area for his maintenance.

Importance of this work. This historical epic contains all the characteristics of a Mahākavya as described in Sanskrit Rhetoric. The work was meant to give happiness to the people of Kośala 'कोशलानन्द' the history of which it narrates. The real horo of this work was Rāma Simha, the founder of the Chauhan supremacy in the Kośala country or the present Sambalapur tract, whose the history of which is narrated in sixteen out of twenty one cantos, of this work.

A very brief review of this work, portions of which have been discussed before by Pandita L. P. Pandeya8. and late P. C. Ratha9. and others is given below, so that its real historical value may be assessed.

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8. (a) J. B. O. R. Society, Vol. XX, pt. II, 1934. pp. 139-146.
   (b) J. K. H. R. Society, Vol. II, pt. I, pp. 43-44.
9. J. K. H. R. Society, Vol. II, pt. I, pp. 45-58.

In the first canto the poet states that there was a king named Raṇa Siṁha in the Kośala country in the Kaliyuga year वियन्नभोयुग्मयुगाद्रे (4200) or 1099 A. D. who proved very tyranical and was driven from his kingdom by the Gajapati, the paramount ruler of Orissa, who occupied this territory and ruled it with the help of ministers. This territory remained under the Gajapatis for 110 years.

In the second canto the poet after giving the names of many mythological kings traces the descent of Rāma Singh, from Viśaladeva, of the Chauhan dynasty, the father of the famous Pṛthvīrāja, Emperor of Delhi. On the death of his brother Pṛthvīraja, Rāma Singh after wandering through many countries entered into the Kośala country.

From the third canto,it is known that he was chosen as the king of Kośala in Kaliyuga year रविरामयुगाद्रके (4312) or 1211 A. D. for showing great valour and skill in killing a terrible tiger, which had proved a constant menace to the subjects of the region His coronation ceremony, which was performed at Patnagarh, the capital of the realm with great pomp and splendour, is narrated vividly in the four subsequent cantos.

In the eighth conto is described the pilgrimage of Rāma to Puri for payihg his respects to Lord Jagannātha, where he was cordially received by Gajapati Rājaraja Deva. There Rama married princess Bhānumatī, the daughter of Samarachandra, the younger brother of Rājarāja. In the next canto Rama's visit to different temples of Puri is narrated. The tenth canto contains only the eulogy of Rāma, while the car festival of Lord Jagannātha is described in the next one. The marriage ceremony of Rama with Bhānumatī forms the subject matter of the twelfth canto. The return journey of the bride and the bridegroom from Puri to the Kośala country by boats on the Chitrotpalā (Mahanadī) up to Sonepur and thence to Patnagarh on the land routes is beautifully described in the next two cantos. An account of the town of Sonepur is given by the by.

From the fifteenth canto, we know that Rudra Dasa, was the preceptor and spiritual guide of Rāma Siṇgh, who taught the king politics and the rules of state craft for smooth and peaceful administration

of the country. The boundaries, important rivers and castles of the Kośala country and its capital Patnagarh, find mention in this canto.

The observance of the Dolayātrā and Durgā Pūjā festivals by Rāma Singh is impressibely narrated in the next two cantos. After describidg the good deeds of Rāma, the poet simply mentions the names of the kings of Kośala, who ruled after Rāma in only four verses towards the close of the seventeenth canto. The kings after Rama were (1) Mahāliṅga, (2) Vaijala I, (3) Vatsarāja, (S) Bhojaraja, (5) Vīramalla, (6) Pratāpa Malla, (7) Bhopala, (8) Vikramāditya, (9) Vaijala II and (10) Hirādhara.

The history of the family is continued in the next canto, where an account of the following rulers is given - (11) Narasiṁha Deva, (12) Balarama Deva, a very powerful king and the founder of the Sambalpur branch of the chauhan family, who helped Gajapati Rāmachandra to carve out the Khurda kingdom at the time of Muslim occupation of Orissa. Hereafter the poet leaves altogether the history of ths main or the Patna family and narrated that of the Sambalpur branch in which flourished (13) Hrīdenarāyana, (14) Balabhadra, (15) Madhukara, (16) Baliar Singh, the patron of the poet, whose younger brother Madanagopala became the first king of the Sonepur branch.

In the next three cantos the pilgrimage of Baliar Siṁha to Puri, and his return to his headquarters is described elaborately. Towards the close of the last canto (21st), the poet speaks of his patron's conquest of the kingdom of Baud on his way back from Puri, and gives the date of composition of this work, and concludes by singing the eulogy of his own fore-fathers.

From the brief review of the work made above, it is evident that narration of history forms a minor part of the epic, in which Gaṅgādhara displays his feats of poetic art, play of high soaring imagination, mastery over Sanskrit Phraseology, and knowledge of Hindu philosophy. In some places, we find two compounded lines forming one verse; two verses with differnt words but having the same and exact meaning; frequent use of yamaka and anuprāsa. The language of this work is sweet, flowing and impressive. The publication of this

work will certainly enrich the stock of historical literature in Sanskrit, which is not at all adequate.

HALADHARA MIŚRA:

Two works of Haladhara Miśra, namely वसन्तोत्सव महाकाव्यम् and 'सङ्गीतकल्पलता' are known from their manuscripts preserved in the manuscript library of our Museum. The first work which is divided into 22 cantos has for its theme, the description of the car-festival of Lord Jagannatha observed during the spring season, which was newly introduced by Gajapati Narasimha Deva of Khurda (1623 1647 A. D.), over and above the car-festival, which was traditionally being observed on the 2nd day of the bright fortnight of the lunar month of Ashāḍha. The details of each canto of this Mahakāvya are given at its proper place (No. 165 of this Cat.)

In the first canto of the work, the poet has given a brief history of the family of his patron, beginning from the reign of Gajapati Ramachandra Deva, the founder of this royal dynasty, and ending with that Narasimha Deva, who is eulogised for this innovation.

From the concluding verses of the last canto, it is known that the poet Haladhara Miśra was born in the renowned family of Sambhu Kara Miśra, like poet Gangādhara Miśra discussed about before. But the exact relation between the two poets who were contemporary cannot be ascertained at present. His parants were Divākara Miśra and Padmavati. Kapileśvara Miśra referred to in another verse was his son who was also a scholar like his father. e. g.,

माता यस्य पवित्रकीर्त्तिरमला पद्मावती यत्पिता ।
सारासारविचारविद्दिनकरो नीरोद्भवाक्षः क्षमी ।
जातः शम्भुकरे कुलेतिविमले सोऽहं पुरारातये
काव्यं भव्यमिदं मुदा हलधरो धीरो ददे तन्मुदे ।
\+ \+ \+
वत्स श्रीकपिलेश्वराखिलगुण ग्रामालयः श्रूयतां
काव्यं भव्यमिदं कृतं तदुभयोरैक्यं समुत्पादितम् ।
आत्मासौ गमितः कृतान्यपदवीं स्फीतं यशो रक्षितं
ज्ञेयां नित्यमतःपरं यदपि तद्राक् सावधानः शृणु ॥

It is the first Mahākāvya, so far known to have been written about the car-festival of Lord Jagannātha, which was the most important festival of Orissa even before the days of Murāri, in whose अनर्घराघवनाटकम् it is first mentioned. It is one of the Mahākāvyas, written in Orissa during the Mughal period, which can vie with similar works written in other parts of India during this age.

Haladhara Miśra, author of सङ्गीतकल्पलता is identical with his name sake the author of the वसन्तोत्सव महाकाव्यम् as the same first 'Mangalacharaṇa' verse quoted below is found at the beginning of both the works e. g.

कटीतटपटीकृतायतगजाजिनो धूर्जटि-
र्जटापटलमंडितस्त्रिपुर खंडने पंडितः।
दुरुत्तरमरान्तरावलिकृतावनो मे मनो-
विनोदभरभूर्विभुः सपदि सन्निधत्तां हृदि ।?।

After this, there is a verse in which the name of the work is given e. g.,

\+ + +

संगीतकल्पलतिकां हलधर परिपालितां भजत।

He wrote this work in a spirit of competition with Kṛshṇa Dasa, who had become very famous by his time. He quotes from another work called 'हरिहरप्रकाश प्रबन्ध' which was written for pleasing his patron Narasimha Deva. But the author's name before the surname 'मिश्र' is lost, as that portion of folio (4) of the manuscript is worm-eaten. But most probably the work was written by him e. g.

आलापः—श्रीमन्मुकुन्द पदारविन्दद्वन्द्वगलितमकरन्द-बिन्दु सन्दोहेइन्दीवरोत्कलदेशभूषण—विगतदूषण—गजपतिनरसिंहदेवमङ्गलाय हरिहरप्रकाशप्रबन्धं × × मिश्रो विरचयति।

We find the names of these authors in this work, such as बाणनगर हरिचन्दन, गङ्गाधरदास, अनङ्गभीम, मधुपुरनरेन्द्र, अनङ्गभ्रमरवर, गजपति मुकुन्द गजपति रामचन्द्र, गजपति रुद्रराय, मेनकादेई and कमलापाटमहादेवी all of whom belonged to Orissa. Bāṇanagara Harichandana, was Raghunātha Harichandana, Rājā of Bāṇapur, which was a small kingdom on the

border of the Districts of Ganjam and Puri. He earned reputation by writing many Kāvyas in Oriya also. From the quotations made in this work, it appears that he was also the author of some work or works in Sanskrit, the names of which are not yet known.

From a stanza of Gangādhara Dāsa, quoted in this work, it is clear that he was the court poet of Narasimha Deva. who was perhaps identical with the patron of Haladhara e. g.,

नृपनरसिंहसुजाने, भानुवतीपचुप्राणे
नीलगिरिपति चरणे मति अविरत गङ्गाधरदासगाने।

Anaṅgabhīma was the hereditary title of the Gaṅga kings of the Khemuṇḍi kingdom in the Ganjam District, whose real name remains to be discovered. Similarly the real name of the king of Madhupur in the Cuttack District, whose title is Narendra is now lost into oblivion. Nothing is known about the author Ananga Bhramaravara. Gajapati Mukunda, is Mukunda Deva, the patron of Kṛshṇa Dāsa as stated before. Ramachandra is identical with Gajapati Rāmachandra Deva (1568-1607), the grandfather of his patron. Gajapati Pratāpa Raya and Rudra Raya are two other names of Gajapati Pratāparudra Deva (1497-1534). Menakā Dei and Kamalā Pāta Mahādevi are two Oriya female writers, about whom no information is available.

There is a Sanskrit grammar called हलधरकारिका which was most probably written by our poet.

From the above discussion, it is evident that the science of music was widely and intensively cultured in Orissa, since the rule of the Sūryavaṁsī Gajapatis over this land (1435-1534) as a result of which Haladhara in this treatise on music could cite large number of stanzas from Oriya poems as examples of different metres and 'talās' (ताल) composed by himself and others.

KAVIRAJA GOPINATHA RATHA

Kavirāja Gopīnatha Ratha wrote a commentary called हर्षहृदय on the 'नैषधमहाकाव्यम्' of Mahākavi Śrīharsha, two incomplete manuscripts

of which (Nos. 89 and 90) are preserved in the Manuscripts library of our museum. The first one contains the commentary from the 6th to the 11th cantos, while in the second, cantos (10 to 22) have been commented upon. The exact date af this commentary can not be ascertained at present, but the date of copy of the first being the second Anka of Divyasimha Deva I (1688 A. D.) and that of the second being the eleventh Anka of the same king (1696 A. D,), Gopīnātha can definitely be placed in the middle of the seventeenth century. It may even be pushed earlier by some years if further evidence will be forth coming.

The concluding stanzas of the fourteenth and the fifteenth cantos inform us that his father Devadatta was a teacher of the princes, and was honoured by scholars and noblemen (आराध्यो जगतां सतां गुणविदामध्यापयन् भूभुजाम्) and his grandfather Saunaya Sarmā gained reputation as a scholar (14th canto). One of his forefathers Dharmaditya was a master in Mīmāmsā, Nyaya and other branches of learning

मीमांसाम्भोधिमन्थाचल सुकृतवपु र्वादिमातङ्गसिंहः
धर्मादित्य द्विजेशो नयविनयगुरुः सर्वशास्त्रार्थवेत्ता ।

Except the information given above nothing more is known about Kavirāja Gopinatha Ratha and his forefathers from any other source. This is the second commentary so far known to have been written in Orissa on the नैषधचरितम्, the first and the earliest one being that by the Orissan poet Udayanachārya.

NARASIMHA MIŚRA

We come to know of a manuscript of 'मञ्जमहोदयनाटिका' by Narasimha Miśra (10) which was staged in the town of Puri in the court of Gajapati Balabhadra Deva, a king of the Khurda kingdom, in the presence of Śiva Nārayana Bhañja, the ruler of the Keonjhara state, as will be evident from the quotation made below:

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(10) Notices of Sanskrit manuscripts, By Mm. H. P. Shāstri Vol. IV, 1911, Page 147-148.

नान्द्यन्ते सूत्रधारः—अस्ति तत्र दक्षिणपारावारतीरे सकलपापक्षयदक्ष दमामण्डलमण्डन ··· श्रीपुरुषत्तमाभिधं पुण्यक्षेत्रम्।

\+ + +

सभा गजपतेरियं भजति कौतुकं दर्शने
त्वमत्र भरतोत्तमा भवसि सर्वभूमण्डले।

× × ×

पृथ्वीयं नवखण्डिनी सुरुचिरस्तत्राप्ययं भारतः
खण्डोऽयुत्कलदेश एव रुचिर स्तत्रापि भञ्जक्षमा
तस्यामत्युपमाविधानरहितं केन्दुझरीराट्कं
यत्रायं वसुधाधिपः शिवपुरो नारायणः शोभते।

समाप्ति— पृथ्वी श्री बलभद्रदेव नृपति गौंढं प्रशास्तु स्वयं
विप्रा वेदविदो भवन्तु गुणिनः सम्पत्तिमन्तो भुवि।
भूयात्कृष्णपदारविन्दयुगले भक्तिश्चिरं स्थायिनी
जीयासुर्नरसिंहमिश्रकविता यावन्महीमण्डलम्॥

इतिश्री नरसिंहमिश्रविरचितायां श्रीशिवनारायणभञ्जमहोदय नाटिकायां जीवन्मुक्ति प्रतिपादनं नाम पञ्चमोंकः समाप्तः।

समाप्तेयं नाटिका—

Balabhadra Deva was the ruler of Khurda from 1648-1659 A.D. Śiva Nārāyaṇa Bhañja ruled before 1660 A. D. In that year Lakshmi Nārāyaṇa Bhañja was the ruler of Keonjhara, whom the Mughal general Khan-i-Duran is known to have defeated (11) So this work was written some time between 1650-1660 A. D. Nothing can be said about the poet Narasimha Miśra, as his work has not been seen by me.

VIDYAKARA PUROHITA

Two works by Vidyākara Purohita (1) नारायणशतकम् (2) a commentary called हृदयालु रसावहम् on the राघवपांडवीय महाकाव्यम् by Kavirāja Suri are known so far. From a manuscript of the above commentary preserved in our Museum (No. 156) it is known that he was born in the family (वंशजन्मा) of the famous Kaviḍiṃḍima Jivadeva Achārya (1475-1546) e. g.

(11) (Studies in Mughal India), by Sir J. N. Sarkar p. 205.

श्रीजीवदेव कविडिंडिम वंशजन्मा
विद्याकराभिधबुधः सुकविप्रवीणः ।
गम्भीरभावभृतिराघवपांडवीये-
व्याख्यां तनोति हृदयालुरसावहाख्याम् ॥

Vidyakara being a descendant (not the son) of Kaviḍimḍima, can safely be placed after 1600 A. D. The editor of नारायण शतकम् by this author, which was published by the now-defunct Prāchī Samiti of Cuttack in 1935 A. D. has quoted the following verse from a manuscript of the Lochanā Tīkā on Sāhitya Darpaṇa, where-in the date of copy of the work by one Vidyākara is given e. g.,

नन्दत्कुन्द कदम्ब-डम्बर-यशः श्रीमन्मुकुन्दाभिध-
क्षौणीशस्य शशाङ्कपक्षगणिते संवर्त्तमानेऽङ्कके ।
मासे फाल्गुनसंज्ञके कुजदिने कृष्णद्वितीयातिथौ
पूर्णं पुस्तकमेतदर्थनिकरैर्विद्याकराख्योऽकरोत् ॥

The date given in the above verse is the 21 Aṅka of Mukunda Deva, Phalguna, Kṛshṇa Dvitīya, Mangalavara, the corresponding date, of which in the Christian Era becomes the 2nd February 1675, Tuesday in the month of Phālguna, having the tithi noted above (12). The identification of the learned copyist Vidyakara with the poet Vidyākara Purohita made by the Editor, seems quite plausible. In that case he may be taken as a contemporary of Mukunda I of the Khurda royal family who ruled from 1659 to 1688 A. D. Nārāyaṇa Śatakam is a happy addition to the stock of Śatakas in Sanskrit literature. As regards the commentary it may be said here that commentaries on almost all the important works in Sanskrit, were written in Orissa, of which it is a good specimen. Scholars well-versed in Sanskrit can realise the value of this work.

ANADI MIŚRA

There is a palmleaf manuscript of an unpublished Sanskrit drama named मणिमालानाटिका in the Manuscripts library of the Orissa State

(12) (An Indian Ephemeris) by Swami Kannu Pillai Vol. VI. p. 152.

Museum. The date of copy of the manuscript is known from the post colophon verse quoted below:

श्री हस्तीश्वर वीरकेशरि नृपस्याङ्के महीपञ्चके
संख्ये बाहुल कृष्णपञ्चमीतिथौ वाचस्पते वासरे।
धीरश्रीमदनादि नामकविना या नाटिकारच्यत,
तच्छिष्येण सदाशिवेन विरलाऽलेखि स्वयं शूद्रया। (५१(अङ्के रे)

From the above verse, it is clear that the copying of this work was finished on Thursday, the fifth tithi of the dark fortnight of the month of Kārtika, in the 51st Anka year of 'Hastiśvara' or (Gajapati) Vīra Keśarī Deva by one Sadāśiva, a disciple of the poet Anadi. Of the two kings of the Bhoi dynasty of Khurda (Puri) bearing this name, the first Virakeśarī Deva alone ruled for a period of more than 51 Anka years with whom the king mentioned in the above verse can be definitely identified. The date of accession of this Vīra Keśarī Deva has been fixed in 1736 A. D. by me with the help of manuscripts, written and grants issued during his reign. So the exact date of copy can be definitely fixed on the 31st October, 1776 A. D. (13) which was Thursday, the fifth tithi of the dark fortnight of the month of Kārtika. The 51st Anka of Vīrakeśarī was current from 24-9-1771 to 14-9-1777.

Date of the poet Anādi. In the introductory portion of the drama quoted after, it is clearly stated that he wrote this under the patronage of Nārāyaṇa Maṅgaraja, who was a famous subordinate of the king of Utkala. The date of Nārayaṇa is known with certainity from the verses given in a work called हरिभक्ति सुधाकरः written by one Dīnabandhu Miśra, who was also enjoying his patronage. The verses from this manuscript, which is now preserved in the Raghunandan Libaary at Puri are quoted below:

इह क्षितौ सर्वगुणैरुपेतः सङ्गीतविद्भूरियशाः सुगाढः
घोरासिविद्यार्णवकर्णधारो विभाति नारायणमङ्गराजः॥

(13) (An Indian Epemeris) by Pillai Vol. VI, p. 3-5.

विप्रप्रियो विष्णुरतो वदान्यो धार्मिको विवेकी विनयी श्लिष्टः
विचारविद्वृद्धजनानुवर्त्ती विनिर्मितो यो विधिना विशिष्य।
महानदीदक्षिणभूप्रदेशे देशे तदीये सहजे शकाब्दे
गते नभश्चन्द्रसेन्दुसंख्ये विनिर्मितो भक्तिसुधाकरोऽयम्।

The date of composition of this work is Nabhas (0) Chandra (1) rasa (6) and indu (1) or 1610 Saka year or 1688 A. D. So the मणिमाला नाटिका by Anādi, which was also written under the patronage of Nārāyaṇa Maṅgaraja may be placed near about that date.

FAMILY OF THE POET ANANDI: A lot of information about the family of the poet is obtained from the introductory portion of the first Act of the Maṇimālā Nāṭikā, the relevant passages from which are quoted below:

सूत्रधारः—
न खलु ज्ञातं, अस्ति किल सकल-मेदिनीमूर्द्धन्य
श्रीमदुत्कलदेशावतंसशिखा-
निखिलनिगमस्थानं नन्वयं भरद्वाजान्वयः।
अत्र च— श्रीमन् मुकुन्दाभिध भाग्यसिन्धोः
जातः शतंजीव नवीनचन्द्रः।
तस्यावदातस्य शरीरजन्मा
विराजते कश्चिदनादि नामा।

अपि च— श्री निम्बदेवी दिविषल्लतायाः
श्रेयःफलं साधुषु साधुनम्रः।
वचोविलासैः स कविः करोति
सूक्तं नवं पायस पारणाय।

× × ×

पारिपार्श्विकः (स्मरणमभिनीय) आः ज्ञातं, यज्जनकस्य श्री शतंजीव-
कवेर्मुदित माधवाभिध गीतकाव्य 'गानामृतोर्मिणा सामाजिकजन-
हृदयं वयं पुरा न्यमज्जयाम।
सूत्र— अथ किम्?

नटः—(मुहूर्त्तं विमृश्य) अां स्मृतं तर्हि यदूर्द्ध्ववंशीयो—विद्यानगर-विद्यागरिम-ग्रावटङ्क-स्तत्रभवान् श्री दिवाकरकविचन्द्ररायो गद्यपद्यविरचनैरद्यापि विजयते ।

सूत्र—अथ किम् ?

नटः—(सहर्षम्) तदेव तत्प्रतिभाप्रभाव-प्रभव प्रभावतीनाम नाटक रसोर्मि भूममग्नाः पुरा वयमभूम । तच्छङ्के तदन्वयानुकीर्त्तनादस्मत् प्रीतिपक्षपातदीक्षाऽ द्वैतवादीन्द्रचन्द्रेण भवता किमपि रूपकं निरूप्य स मोदसंपदास्पदी भविष्यामः । तथाहि

"वाचाम्बुदुर्हिनमनादिकवेरमुष्य, युज्यात्तदन्वयघनान्वयिताऽस्य हेतुः ।
स्वाभाविकी भवति वारिधिराजजाते, शीतद्युतावमृतपूरपरंपरा हि ।"

सूत्र—वत्स, रङ्गमङ्गलाधिरोहिणी भूयाः किं भविष्यामः इति, यतः स च कविः "श्री मदुत्कलेश्वरपादपङ्कजोपजीवि-राज-समाजमौलिमाल्येन नारायण मङ्गराजेन प्रयुज्यमानेन मया मणिमाला नाम नाटिका कृता सा भरतर्षभेण भवता नाटयितव्ये" ति सौहार्द्दरससारपरंपरार्द्रहृदयतया तामस्माकं कण्ठे समर्पितवान् ।

From the portion of the drama quoted above, it is known that poet Anadi was born in the Bharadvāja family, which was renowned in Utkala. 'Mukunda' and 'Śatamjīva' were the grand-father and the father of the poet respectively, and Nimba Devī was the mother of the poet. His father 'Śatamjīva' was the author of a Gīta-Kāvya named 'Mudita-mādhava'. One of his ancestors named Divākara Kavichandraraya who wrote many works in prose and poety was greatly honoured in the court of the king of Vidyanagara, for his vast learning and scholarship. He composed a drama named 'Prabhāvatī, which was one of his best products. Poet Anadi was greatly inspired by the example set by his famous ancestor Divākara. He wrote the 'Maṇimālā Nātikā' under the kind patronage of Nārayaṇa Maṅgarāja, who was famous among the chieftains, that ruled under the king of Utkala.

Divākara Kavichandrarāya, the ancestor of the poet Anādi, has been identified with the famous Sanskrit poet bearing the same name and title about whom discussion has been made before. The title 'Kavichandrarāya' was conferred on Divākara by his patron Gajapati Pratāparudra Deva (1496-1534 A. D.) the emperor of Orissa. He was also honoured in the court of the famous Kṛshṇadeva Raya (1509-1529 A. D.), the emperor of Karnāta for his vast learning. Vidyanagara was the name of the capital of the Vijayanagara empire. So Divakara has rightly been described as विद्यानगरविद्यागरिमग्रावटङ्कः in the Maṇimālā Natikā of his descendant Anādi. Moreover like Anādi, Divākara, author of Bhārata-

mṛtaṁ also belonged to the Bharadvāja gotra, which is stated in the last verse of the first canto. So Divākara, the ancestor of Anadi may be taken as identical with Divākara, the author of Bhāratāmṛtam and the genealogy of the poet Anādi may be drawn as follows. This family had the surname Miśra.

Vaidyeśvara Miśra.
|
Kavichandrarāya Divākara Miśra,
(C, 1470-1550 A. D.)

In his family was born Mukunda Miśra
|
Śataṁjīva Miśra
(author of Mudita-Mādhava)
|
Anādi Miśra
(C. 1680-1720 A. D.) author of the Maṇimalā.

Divākara and his forefathers lived in some Brāhmaṇa Śa ana near Puri. But Anādi, who lived under Nārayaṇa Maṅgarāja, in the Khimundi kingdom existing in the southern fringe of the Ganjam District, probably belonged to that area. This conjecture can be made as many noted Brāhmaṇa families of the Puri area are known to have migrated to different parts of Ganjam and Koraput, (former Nandapur kingdom) districts, due to repeated invasions of Puri by the Muslims from 1568 onwards.

This drama is divided into four Acts—

1. भवानी भवनं नाम प्रथमोऽङ्कः 2. कनकनौकानाम द्वितीयोऽङ्कः 3. वरणमाला नाम तृतीयोऽङ्कः 4. कनकरथो नाम चतुर्थोऽङ्कः The story of this drama which is fictitious runs as follows:-

'Śṛṅgārasṛṅga', the prince of Ujjayinī, who fell in love with 'Manimālā', the beautiful daughter of the king of the Pushkara island, after enjoying her in a dream, at last got her as his wife with the help of a Tantric yogī whose name was 'Adbhutabhūti. He chanced to meet the king 'Śṛṅgāraśṛṅga', when he was offering his prayers in the temple of Durgā. the presiding deity of the city of Ujjayinī, in the time of the spring festival of the goddess. The king gradually became a devotee of the Yogī, who possessed supernatural powers. The Yogī who

could know the mind of the king told him the ways and means of getting the princess Maṇimalā for whom he was pining. According to his advice, the king sent his dear friend 'Chitracharitra', to the Puskara island. He started for that place in the disguise of a merchant with a life-like picture of the king, drawn by the king himself on a bark of the 'bhurja' tree.

2ND ACT. :- Being directed by the Yogī, a Yoginī or femals mendicant named 'Susiddhasādhinī' carried him to this far-off island in a magic boat in a few hours. As instructed by the Yogi, who had gone to that island in the mean time 'Chitracharitra' used to go into the palace every day in the disguise of a 'Silpinī' or female artisan for selling various attractive commodities in the harem. In this way gradually he could make friendship with 'Vichitrachāturī' the daughter of the minister of the king of the Pushkara island and then through her, with her friend, the princess 'Maṇimālā'. When the friendship with the princess became intimate, he one day secretly presented to her, the picture of the prince of Ujjayinī, which he had brought with him. She was overwhelmed with joy to see the exact pictorial representation of the prince, whose company she had likewise enjoyed in a dream a few days ago and for whom she was pining since then. 'Vijayavikrama', the king of the Pushkara island, who was unaware of the love affairs of the princess, had made up his mind to give his daughter 'Maṇimalā' in marriage to 'Kalākara' the king of the Gandharvas. There were great rejoicings in the palace as the day of the nuptial ceremony drew near. But as planned before 'Maṇimāla', her friend 'Vichitrachāturī' and the disguished 'silpinī' met together and left the palace on the night prior to the day of marriage for the city of Ujjayinī. In this long voyage they were carried in the magic-boat driven by the Yoginī 'Susiddhasādhinī'.

3RD ACT. :- On their way to Ujjayinī, they were helped by another Yoginī, named 'Ghargharaghañtā' a friend of 'Susiddhasadhinī.' She was flying in the sky in an airplane, in which Maṇimāla and her party were taken and landed on the terrace of the palace of the king 'Śṛṅgāraśṛṅga,. The joy of the king knew no bounds when he saw the princess Maṇimalā in front of him, all on a sudden. The betrothal ceremony was performed after she had garlanded the king.

Some days after this event, 'Prachaṇḍa' the sister of 'दुन्दुद' the demon king of the 'Krauñchaśaila' carried away Maṇimālā from the palace and swallowed her up. Knowing this 'Susiddhasādhinī' ran to that place, killed the giantess, and brought out Maṇimālā by tearing her to pieces. The dead princess was made alive, by the Yoginī with the help of 'mṛtyusañjīvanī'. While thus rescuing Maṇimālā, the Yoginī was stoutly resisted by the Demon king, who had become furious at the death of his sister. Seeing this imminent danger, the Yoginī flung with the princess towards the sky, where she was immediately picked up by her friend "Ghargharaghtantā" who took her to a safe place.

While the terrible fight between the demon king and the Yoginī was going on, prince "Śṛṅgaraśṛṅga" and the Yogī "Adbhutabhūti" joined with the Yogini. At last the demon king was killed and they all came back to Ujjayinī with great joy. Maṇimāla was again offered to the king and there were great rejoicings in the palace and the city, when the marriage ceremony of Maṇimāla with Śṛṅgaraśṛṅga was duly performed after long separation. "Adbhutabhūti" the magician, who played a prominent part in fulfilling the long-cherished desire of the king for marrying "Maṇimāla" was suitably rewarded. Thus ends the story of this drama.

It is an interesting drama deserving publication. A close study of this work gives the impression that the Tantric faith had great influence over the people in the age of the poet, They believed that wonderful things could be achieved by the Tantric Yogīs and Yoginīs, who were the devotees of the goddess Durgā. The importance of Durga was very great in that age and her autumn festival was celebrated with much pomp and ado by all the sections of the people.

KṚSHṆA ŚRĪCHANDANA:—

Kṛshṇa Śrīchandana, the son of the famous Nārāyaṇa Maṅgarāja wrote a Khandakāvya called अब्ददूतम् in imitation of the world-famous मेघदूतम् by the great Kalidāsa, which served us a model for all the later dūta-kāvyas written in India. The last verse of the manuscript of this work (no. 9) which has been noticed in its proper place, speaks of Nārāyaṇa Maṅgarāja, who was the son of Rāmachandra

Maṅgarāja, the minister of the ruler of the Khimuṇḍi kingdom, through his wife Yasodā Devī. Nārāyana Maṅgaraja and Rādhā Devī were the parents of Kṛshṇa Śrīchandana, the author of this work.

"मन्त्री श्री रामचन्द्रः खिमुण्डि नृपमणेर्मङ्गराजो यशोदा-
देवी यं मङ्गराजं तनयमजनयद्राय नारायणं च ।
पद्मावत्याख्य देव्याः प्रथित तनुभुवा तस्य नाम्नाब्वदूतं
कृष्ण श्रीचन्दनेन प्रियमिति रचित खण्डकाव्यं समाप्तम् ।"

(last verse. No. 150)

In the first verse of the colophon it is stated that Nārāyaṇa, the father of Kṛshṇa Śrīchandana, the author of this Khanda Kāvya, was himself a poet and patron of poets. He was famous as the minister of Padmanābha Deva, alias Dharma Deva who was no doubt the Rāja of Khimundi, as the other verses of the colophon narrate the history of the Khimundi Raj family to which he belonged.

A colophon verse

" × × × श्री जात भास्वद् विवस्वान् ।
वीर श्री पद्मनाभो नृपकुलतिलको धर्मदेवश्च जीयात् ।
तत्साचिव्यात् प्रशस्तः कवितिलक सुहृन् मङ्गराजः कवियं—
स्तज्जः श्री चन्दनस्य प्रचरतु भुवने खण्डकाव्यं सदृतत्"

The same information is given by the two lines of the last colophonic verse cited below.

विख्यातो यस्य राजप्रियसचिवतया सत्कविर्मङ्गराजः
श्रीधर्मदमाधिराजः स जयतु नितरां × × ×

This work has got a commentary called 'मनोरमा' which was composed by Śrī Bhīma Dharma Deva, the ruler of the Khimundi kingdom, who was a devotee of Śrī Rādhā Kṛshṇa, which will be clear from the first verse of the commentary quoted below.

श्रीराधावदनाम्भोज....शम्भुसंनुतम्
धराधरधरं धीरं राधाधररुचं नमः ।

श्री भीमधर्म देवेन व्याख्या सौख्यन्मरोरमा
विधीयते ऽद्दूतस्य खंडकाव्यस्य विस्तरात् ॥१॥

This unpublished work which is an interesting addition to the number of Dūta Kāvyas, was written in the last quarter of the seventeenth century.

KAVI NITYANANDA:

There is a palmleaf manuscript containing an unpublished work in Sanskrit named "Śivalīlāmṛta Mahākāvyam" in the Orissa State Museum, Bhubaneswar. From ths post-colophon verse quoted below,

शिवलीलामृतं काव्यं रथेन कृत्तिवाससा
लिखितं लिङ्गराजस्य भवतु प्रीतये सदा ।

It is known that one Kṛttivāsa Ratha copied the manuscript for propitiation of Lord Lingaraja, but he did not give the date of copy of the manuscript. It is to be presumed that the copyist was associated with the famous deity of Bhubaneswar.

This work was written on the model of the wellknown "Gītagovinda" by the celebrated poet Jayadeva and like it this is also divided into different Sargas or cantos. Thus it is another imitation of the "Gītagovinda", which has not yet been discovered elsewhere. But unlike most of the imitations of the "Gītagovinda" depicting the Līlā of Śrī Radhā and Śrī Kṛṣṇa, it has as its theme the Līlā of Śiva and Pārvatī. As such it can be put into the category of works like "Gītagirīśa", "Gīta Digambara", "Gīta Gaṅgādhara", "Gīta Śaṁkara" and others numbering eleven in all, which have been enumerated by Dr. V. W. Karambelkar, M. A., Ph. D. (14). The first canto of this work begins with three benedictory verses in praise of Śiva and Pārvatī, whereafter the genealogy of the patron of the poet is given in 9 verses (verses 8 to 16). It then describes the birth of Pārvatī from Menā; beauty and accomplishments of Pārvatī and the advent of Śiva to the dense forest of the Himālayas. The second canto depicts the deep and

14. 'The Indian Historical Quarterly,' Vol. XXV, pp. 95-101.

austere meditation of Pārvatī for getting Śiva as her consort. The third canto gives a vivid picture of the marriage of Śiva with Pārvatī, while the next delineates the sweet and happy married life of the couple and the birth of two sons named Kārtikeya and Ganeśa. The fifth canto gives a description of the glories and splendour of the city of Kāśī, sanctified by the presence of Śiva and Parvatī, and of the all-purifying Gaṅgā that flows by this sacred place. In the next canto the poet tells us the story of king Hariśchandra of Ayodhyā and his queen Satyavatī who were blessed with two sons named Nandī and Bhṛngī through the grace of Lord Śiva, whom they propitiated. The seventh canto contains the conversation between Śiva and Parvatī about the natural beauties and sanctity of Ekāmra-kānana (Bhubaneswar) which was also known as "Gupta Kaśī," lying between Virajā (Jajpur) and Purushottama (Puri) in Utkrla (Orissa). They both started for this holy place as Pārvatī longed to see it. In the eighth canto the story of the two demon-brothers named Kīrti and Vāsa, living in Ekāmra-kānana, both of whom were trampled down to death under the feet of Pārvatī, is given. This is followed by the story of the origin of Bindusarovara, the big sacred tank of Bhubaneswar and a description of the beauties and sanctity of the river Gandhavatī, that flows by this holy place. In the next canto are narrated the Rāsa-krīdā of Śiva and Pārvatī, sudden disappearance of Śiva from the scene, separation of Pārvatī, her search for Śiva in the company of dear maidens in the forest and groves lying on the banks of the Gandhavatī river; worship of Baluka Liṅga by Pārvatī for propitiating her beloved. The last canto begins with the reunion of Śiva and Pārvatī after long separation and their "Rasa" in the groves on the banks of the Gandhavatī There after it contains hymns to Gourī of the Siddhavana, Lord Liṅgaraja, the presiding deity of Ekamra-kshetra (Bhubaneswar), Brahmeśvara one of the eight Sivaliṅgas (Aṣṭaśaṁbhus) of this holy place. The work ends with a verse giving the name, and the gotra of the poet, who was a great devotee of Śiva.

A close study of this Mahākavya gives the impression that the poet drew materials for composing this work from the Kumārasaṁbhava of the great Kālidāsa, Śiva Purāṇaṁ, 'Ekāmra Purāṇam, Ekamrachandrikā, 'Svarnādrimahodaya' and others. The last three works referred to above were compiled by Oriya scholars prior to the seventeenth century

A. D. which describe elaborately the sanctity and greatness of the temples and tanks etc. of Bhubaneswar. This work though different in nature and style of writing from the above three works, also indirectly sings the glory of Ekāmra kānana or Bhubaneswar. But it cannot be traced from which source the poet derived his information about the birth of Nandī and Bhṛngī from Satyavatī, the wife of Hariśchandra of Ayodhya. The account of the birth of Nandī given in the Śiva Purāṇam (15), is altogether different from this. But on the whole this very interesting and praiseworthy imitation of the famous Gītagovinda will certainly win the admiration of scholars, if printed and published.

AUTHOR OF THE WORK:—In the colophon at the end of each of the ten cantos it is written;

इति श्री मदग्निचिन्नित्यानन्द पण्डितकृते शिवलीलामृत महाकाव्ये ।

From this it is clear that the poet Nityananda was the author of this work. From the last verse of the last canto quoted below, it is known that the poet was a great devotee of Śiva, and was born in a family having the Koundinya gotra.

प्रालेयाचल नन्दना प्रतिपद प्रत्यग्रपङ्केरुह-
द्वान्द्वामन्द-मरन्द-बिन्दु महिम-प्रेमप्रसादोदयः
कौण्डिन्यान्वय-दुग्धसिन्धु-रजनीबन्धोः प्रबन्धोत्तमं
नित्यानन्दकवे र्निवेदितमिमं संशोधयध्वं बुधाः ॥

But he gives no other information about his time, place or family in any other verse of this work.

But the authorship of this work has been ascribed by the poet to his patron Gadādhara Mandhāta, the ruler of the Navadurga (Nayagarh State) whose name with or without the title "Mandhātā, appears in the last line of most of the verses, and also in one verse he is called the ruler of Navadurga.

जयतु रसिक नवदुर्गधराधिप सुकविगदाधर गीतम् (Folio 135)

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(15) 'Śiva Purāṇa,' (Vangavasi edition) chapter 45 pp. 922-634.

From the facts stated above, it can safely be concluded that though poet Nityānanda was the real author of this Mahākāvya, its authorship was attributed by him to Gadādhara Mandhata, as a token of gratitude for the patronage shown to him.

In this connection it may be noted that a manuscript of another Mahākāvya named 'Śrī Kṛshṇalīlāmṛtam' by Nityānanda, found in the Puri district, was noticed some years ago by Pandit Kulamani Miśra Smṛti professor, Sadāśiva Sanskrit College, Puri (16). This is also another laudable imitation of the Gītagovinda of Jayadeva. Like the 'Śivalīlāmṛta Mahakavyam' of the same poet, its autorship has also been attributed by him to another patron named Vanamālī of the Gargagotra. This will be evident from a portion of a verse quoted below.

गर्गान्वयोदन्वदुदित शीतधामाभिरामो वनमालि नामा
तदीयनामाङ्कित गीतबन्धं कर्त्तुं प्रवृत्तो रुचिरं प्रबन्धम्।
श्री कृष्णपादाम्बुज भृङ्गपेयं
श्री कृष्णलीलामृत नामधेयम्।

Time of the Poet.

The time of the poet Nityānanda may be fixed tentatively as the time of his patron Gadadhara Māndhatā can be calculated with some amount of certainty. Some information about Gadādhara and his family is furnished by the poet in nine introductory verses (Verses 8 to 16 of the first canto) which are quoted in its proper place of the catalogue.

From these verses quoted there, it is known that Raghunātha of the solar dynasty, the powerful ruler of Navadurga (17), had three sons of whom the eldest named Harihara became ruler after the death of his father. Gokulendra the son and successor of Harihar was a patron

(16) 'The Chaturanga' (now defunct Oriya monthly) 1947 Vol. II No. 5. p. 223.

(17) Navadurga is the Sanskrit name of the Ex-State of Nayagarh which now comprises the major portion of the present Nayagarh Sub-division of the district of Puri in Orissa.

of learning and his court was adorned by poets and scholars of renown. His son Gadādhara was a strong ruler and great devotee of 'Laḍukeśa (18), who is worshipped with deep reverence by the people of the region. For his powers he bore the title of Mandhātā (19) like his father. He composed the work 'Śivalīlāmṛta Mahākavyam' after the name of Śiva.

The genealogy of Gadadhara as described by the poet is given below

Raghunatha.
|
Harihara.
|
Gokulendra Māndhāta.
|
Gadādhara Māndhāta.

In the 'List of title-holders of the Presidency of Bengal' (20) completed and published in 1878 the genealogy of the Raj family of Nayagarh is found on page 114. From this it is known that Raghunatha, the first ruler mentioned by poet Nityānanda was the twelfth chief of the line of rulers that ruled over Nayagarh, but the names of the first eleven chiefs are not given here as they are not necessary for our purpose. The names of the successors of Raghunatha as given in the list are noted below.

12. Raghunātha Simha,
13. Harihara Simha.
14. Gokula Simha Māndhata.

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(18) The temple of Laḍukeśvara Śiva standing at a distance of about 8 miles to the S. W. of the present town of Nayagarh, is even now an important centre of pilgrimage of the Puri and the Ganjam districts.

(19) The title of Mandhātā has been borne by the Rājās of Nayagarh from that time till today.

(20) It was submitted by Colman Maculay Esq. Under Secretary to Govt. of Bengal, Judicial, Political & Appointment Dept. to the Secry. to the Govt. of India, Foreign Deptt. on 6—5—1878.

15. Gadādhara Siṁha Mandhātā (the patron of Nityānanda)
16. Rāmachandra Mandhātā.
17. Chandraśekhara Siṁha Māndhatā.
18. Purushottama Siṁha Māndhata
19. Mṛtyuñjaya Siṁha Māndhatā
20. Vinayaka Siṁha Māndhātā
21. Brajabandhu Siṁha Māndhātā
22. Laḍukeśvara Siṁha Mandata (21) (last king of the list.)

The date of accession of Laḍukeśvara, the chief of Nayagarh as given in the list was 26-9-1851. Six generations of chiefs ruled between Gadādhara and Laḍukeśvara, the last king of the above list. If a period of 25 years on the average is calculated for each generation, the time of Gadādhara comes to 1701 A.D.

From another source it is known that Vināyaka Siṁha Māndhāta (20th chief of the list) became king at the age of 37 and ruled for 20 years up to 1808 A. D. (22). So he began to rule in 1788 A. D. Four chiefs having ruled between Gadadhara and Vinayaka the former may tentatively be assigned to 1688 or the last quarter of the 17th century A. D.

Purushottama Siṁha Māndhāta (18th chief of the list) was for some time contemporary and patron of the celebrated Oriya poet Upenda Bhañja, who whote most of his works between circa 1710-1730 A. D. As Gadādhara was the great grand-father of Purushottama he might be ruling some 50 years before 1710 A. D. From the facts stated above, it can be concluded that *Poet Nityānanda patronised by Gadādhara Siṁha Mandhātā flourished in the second half of the seventeenth century.*

No definite information is obtained about Vanamali the second patron of the poet, to whom the authorship of 'Śrīkṛshṇalīlāmṛtam' has been attributed.

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21. The old spelling of the Oriya proper names given in this list has not been adopted.
22. Judicial Records of 1809 Vol. XII. p. 55 preserved in the Orissa State Archives, Bhubaneswar,

In the age of the poet, 'Govindalīlāmṛtam' of Kṛshṇadāsa Kavirāja was very popular among the scholars. This might have served as a model for poet Nityānanda to write Mahākāvyas namely 'Śivalīlāmṛtam' and 'Śrīkṛshṇalīlāmṛtam' to gain the admiration of the learned people.

He does not say any thing in this work about his birth place or the region where he flourished. Due to the discovery of his works in different parts of the Puri district he may be taken as a scholar of Orissa. His love and attachment for Ekāmra-kānana or Bhubaneswar, the glory of which place he has sung in Śivalīlāmṛta Mahākāvyam also corroborates the view of his being a native of this area. The discovery of his works has made it possible to bring this famous poet to light from the darkness of oblivion.

KAVIRATNA PURUSHOTTAMA MIŚRA:

One of the greatest writers of this period was Kaviratna Purushottama Miśra. Like the famous Mallīnātha of South India, he is reputed to have written many commentaries, only three of which are available in manuscripts in our Museum as yet. His tīkā on two acts of the अनर्घराघवनाटकम् of Murāri is found in a manuscript (No. 7) from which relevant verses are quoted below. After the benedictory verse in praise of the Tāṇḍava of Śiva the author says thus:

कुव्याख्यानविषप्रस्त मुरारि कविभारतीम्
पुरुषोत्तम मिश्रस्य व्याख्येयं जीवयिष्यति।

His father was Ananda Miśra, who was a versātile scholar e. g.

पाराशर्य्यमुखारविन्द विगलद्गूढार्थवाक्यावली-
व्याख्या-व्याकुललब्ध कर्णपटलि सिद्धांत दीक्षागुरुः।
सोऽभून्नारदबुद्धिदः सुमनसामानन्दमिश्रः सुधी
स्तत्पुत्रीय मुरारिकाव्य विवृतावङ्कोऽयमाद्यो गतः॥

व्याकुर्वन्तमनेकधी शुककृतां गूढार्थवाक्यावलीं
यं दृष्ट्वा विदिता बुधैरपि बुधा वैयासिकिं मेनिरे।
सोऽभूच्चंड वितंड पंडितचयैरानन्दमिश्रो नुत-
स्तत् पुत्रीय मुरारिकाव्यविवृतावङ्को द्वितीयो गतः॥

search for a complete tīka is being made, which is hoped to be successful in near future.

His tīkā on हंसदूतम् by रूपगोस्वामी is called मनोहारिणी, complete manuscripts of which are preserved in the museum.

नाट्याटोप विधूत धूर्ज्जटिजटा जूटालवालस्थली-
निर्गच्छत् सुरनिम्नगा मलजल सःस्पर्द्धिभि र्योगुणैः ।
आनन्दाभिधतां ययौ गुणिगणानानन्दयं स्तत्सुतो
मिश्र श्री पुरुषोत्तमो वितनुते टीकां मनोहारिणीम् ॥

टीकेयं प्रथमा मयैव रचिता श्री हंसदूताभिधे
काव्ये सा किल पावनेन नितरां नात्यर्थ लाभादिव ।
तस्यैव प्रतिपत्तये पुनरपि प्रारभ्यते सा कृति-
र्यांचे तत् प्रणतोऽत्र शुद्धविधिना सन्तोऽनु गृह्णन्तु माम् ॥

Purushottama Miśra claims that he wrote the first commentary on 'हंस दूतम्' which he fondly hoped to be appreciated by the scholars. The hope of the author was fulfilled, because this commentary had wide circulation through out Orissa & Bengal as is proved by the discovery of its manuscripts from different parts of this land.

The concluding verse of this tīkā states that his elder brother Śrīdhara Miśra was proficient in different branches of learning like Vyākaraṇa, Kāvya, Alaṇkāra, Sāṇkhya, Śruti, Smṛti, Purāṇa. Nataka, Kosha etc.

उद्यद्व्याकृति भव्यकाव्यरचनालंकारसांख्य श्रुति-
स्मार्त्तानेक पुराण नाटककथा कोषादि भाषाविदः ।
धीर श्रीधरमिश्र पादकमजाद् भ्रातुर्मम ज्यायसो
ऽधीतं यत्तदिह व्यलेखि यदिदं गीतंहि तन्नामकम् ?

But no works of either his father Ananda Miśra, or his elder brother Śrīdhara Miśra, have so far been known or discovered.

He also wrote a commentary on the नैषधमहाकाव्यम् by the famous poet Śrīharsha incomplete manuscripts of which are preserved in our Museum. From this we know that the gotra of his family was Śāndilya e. g.

'शांडित्यान्वयदुग्ध वारिधिसुधाधामा चरित्रोत्तला
लङ्कारो मधुरानवद्यगुणवान्नानन्दमिशो: भवत्।
तत्सूनोः पुरुषोत्तमस्य विदुषामानन्दहेतौ कृतौ
श्री मन्नैषधकाव्य चारुविवृतौ सर्गोऽयमाद्यो गतः॥

He was also the real author of the famous सङ्गीतनारायण which is accepted as an authority on the science of music in Orissa. But its authorship has been attributed to Gajapati Nārāyaṇa Deva, the ruler of the Khemundi kingdom, under whose patronage this work was written, which will be evident from the quotations made from this work, while noticing its manuscripts

This work begins with benediction to Lord Jagannātha and God Kṛshṇa in his divine sport (रास) surrounded by the Gopīs e. g.

नीलाद्रिकन्दरानन्द मन्दरालय वन्दितम्
वन्दे वन्दारुमन्दार मिन्दिरामन्दिरं महः॥
प्रवृत्तताल करतालिकाभि रामीरिकानां कलवेणु गीतम्
नृत्यन्तमत्यन्त मुदीर्णहास रास भजन्त हरिमन्तरीडे॥

After four maṅgalācharaṇa verses the glorious achievements of the Gaṅga family are narrated, after which the author speaks of his patron and his father thus e. g.

तेषां भूखण्डभूषां खेमुण्डिरतिसुर क्षोणिविक्षोभराज्यं
यत्राऽभूत् पद्मनाभो नृपतिरतिबलः कालकल्पारि वर्गे।
वीरस्तस्मादकस्मान्मिलदमलगुणोऽधीतसङ्गीतविद्यः
कुन्दकीर्त्तिर्मुकुन्द स्मृतिकृति सुकृती भूपनारायणोभूत्॥

तेनाद्य नानाधुनिकैः समीक्ष्य ग्रन्थान् कृतां श्राधुनिकैः कवीन्द्रैः
सङ्गीतनारायण पुस्तमेतत् तौर्य त्रिकाणां क्रियते हिताय।

This work is divided into four chapters at the end of each which we find the following description of the author and his work e. g.

इति श्रीमन्निखिलान्ववायोत्तुङ्गचोडङ्गवंशावत सशेषगुणसद्म पद्मनाभभूमिपति तनुजन्मनो महाराजाधिराजस्य साहित्यसङ्गीतार्णवकर्णधारकमणे र्गजपतिवीरश्रीनारायणदेवस्य कृतौ सङ्गीत नारायणे।

Though the authorship of this monumental work is claimed by Narāyaṇa Deva, still he very respectfully refers to his Guru कविरत्नपुरुषोत्तम मिश्र at several places of this treatise and in the concluding verse the royal author frankly admits his indebtedness to this Kaviratna e. g.

यदधीत' कविरत्न पुरुषोत्तम मिश्रतो मया सुधिया
तत् प्रकटीकृतमस्मिन् सुधियः परिशोधयन्तु शतशः ।

There can be no doubt about the identification of the commentator Purushottama, with this author of सङ्गीतनारायणम् who, as will be evident from a quotation made from सङ्गीतसरणी by his son, also belonged to the Śāndiya gotra like the former e. g.

शांडिल्यवंशावतंसायित सकलशास्त्रकुशल - सङ्गीत साहित्य विद्यार्णव कर्णधार कविरत्न पुरुषोत्तममिश्रस्यात्मजेन कविरत्न नारायण मिश्रेण विरचितायां सङ्गीत सरणौ ।

He was also the author of other works e. g. रामचन्द्रोदयः and तालसंग्रहम् which are also referred to in the सङ्गीतनारायणम् e. g.

(a) 'अस्मद् गुरु कविरत्न पुरुषोत्तम मिश्राणां रामचन्द्रोदयप्रबन्धे
ताडकसुतनाशकम् नौमि कौशिकयागहिंसकं'

(b) 'अत्रास्मद्गुरु कविरत्नमिश्राणां प्रसिद्ध तालसंग्रहादौ ..'

Time of Kaviratna : -

Kaviratna Purushottama Miśra was simply called Kaviratna in his days when his reputation as a poet and great scholar was very high in the learned society. But the exact date of composition of any of his works is not known from the manuscripts so far noticed here. So his time can be tentatively fixed with the help of indirect evidence, available to us,

The date of copy of a manuscript of his tika on हंसदूतम् is given as follows:

श्री वीरकेशरि देवस्य नृपतेः पंचविंशत्यङ्के मार्गशीर्षमासि शुक्लपक्षे पंचम्यां मंगुवासरे नरहरिदासेन लिखितमिदं पुस्तकं सम्पूर्णम् ।

The corresponding date according to Christian era was the *24th November 1756, which* was Friday, the fifth tithi of the bright fortnight, of Mārgaśirsha.(23).

The date of copy of one of his works being 1756 its author may safely be placed at least 30 years before the date e. g. 1726 A. D. Jagannātha Miśra of Orissa has respectfully referred to Kaviratna Miśra (who was no other than Kaviratna Purushottama Miśra)in his work रसकल्प-द्रुम: which was compiled during the reign of Harekṛshna Deva, Raja of Khurda (1715-20 A. D.) On the strength of this evidence he can be tentatively assigned to the last quater of the seventeenth century.

In a manuscript of हंसदूतटीका noticed by late Mm. H. P. Shstri, there is a verse at the end, giving the date of composition of this work, which is not found in the Museum manucripts, e. g.

अङ्के श्री नरसिंहभूपतिलकस्याम्भोधिसंख्ये मया
कालेनापि कृता यथायथमिति टीका सतां प्रीतये
यस्यां यद्यदलेखि विभ्रमवशाद् यद्वा भ्रमात् संभ्रमात्
शोध्य तत्तदमेध्यमेवनिपुणैर्याचेनत: साञ्जलि:(24)

If this Narasimha is taken as the king of Khurda, its date of composition becomes 1623+3=1626 A. D. but at that time there was no Narayaṇa Deva who was his patron So this date is not acceptable. There was one Narasimha Deva in the Khemundi Raj family, whose son was Padmanābha Nārāyaṇa Deva(25). The Ganga king of the Khemundi kingdom, who also called themselves Gajapatis, were using their Ankas, like the Gajapatis of Khurda. So this Narasimha may be taken as a king of the Khemundi kingdom. Thus the period of literary activities of Purushottama Miśra may be fixed between 1690-1750 A. D. According to tradition he belonged to the Ganjam district of Orissa, where his nick name was 'Puri Pādhī' the connotation of which is not clear. From the quotation made before it is known that

(23) An Indian Ephemeris by Pillai Vol. VI p. 315.
(24) Notices of Sanskrit manuscripts, by Mm. H. P. Sastri
(25) Archaeological Survey of India by R. Swell-p. 185

his son Narāyaṇa Miśra, who was also called Kaviratna like his father was the author of a work on music called सङ्गीतसरणि a manuscript of which is available with Sri K. C. Pattanaik of Cuttack.

RAGHUNATHA RATHA :

There is a manuscript of नाट्यमनोरमा a treatise on music, the authorship of which has been ascribed to Nilakaṇṭha, king of Kerala but the real author of which was one Raghunātha Ratha as will be evident from the three verses at the end of the work quoted below:

अङ्के भगं मिते गवेशनृपते र्मासे तु मेषे शिते
पक्षे पंचदशीतिथौ × शी दिव्यसिंहस्य च ।
चक्रे नाट्यमनोरमां तु भरतः शी केरलोर्वीपतिः
सङ्गीताणंवचन्द्रिकान्तरगतां शी नीलकंठःकृती

केरलावनिपकल्पपादपं
नीलकंठमुपजीव्य भूसुरः
मलमाक्षिपत् सर्वदारथो
यस्तु नम्नि रघुनाथविश्रुतः

वारे भूमिसुतस्य मासि च मधौ पक्षे क्षेपेशोदये
लक्ष्मीनायक वासरे नरपतेः शीदिव्यसिंहस्य च ।
अङ्के सूर्य्यमिते तएव रघुणा शी केरलक्ष्मापते-
र्वाचा नाट्यमनोरमा तु लिखिता शी नीलकंठस्य च ।

The first verse states that Nātya Manorama written after सङ्गीताणंवचन्द्रिका by Nīlakaṇṭha, king of Kerala was finished on the full moon day of the month of Mesha, in the eleventh Aṅka of Gajapati Divya-Siṁha Deva. From the second and the third verses, it is known that Raghunātha Ratha wrote 'Nātya Manorama' at the bidding of Nilakaṇṭha, Raja of Kerala. It was finished on Tuesday in the month of Chaitra, in the twelfth of Aṅka of Divya Siṁha Deva.

The month, 'tithi' and vāra given above can be fully verified, and the date of composition of this work can be fixed in 1696-97 as the twelfth Aṅka of Divyasiṁha Deva was current from 19-8-1697 to 7-9 1698.

In the two मंगलाचरण verses of this work, the author has invoked the blessings of Śrī Rādha Kṛshṇa whose devotee he was. In the introduction he has stated that this work, which was a simple and abridged edition of his 'सङ्गीतार्णवचन्द्रिका' was meant for professional and less intelligent musicians. His संगीतार्णव चन्द्रिका written for the world of scholars is referred to at several places of this work. I was unable to trace the history of his patron Nilakaṇṭha, the ruler of Kerala. The author also does not state anything about his parents, gotra, and his native place. But the Brahmanic surname 'Ratha' is found only in Orissa and nowhere else in India. So there is no doubt about the fact that he belonged to Orissa. He has also given some Oriya stanzas as examples, one of which is quoted below.

श्याम अंग अतिसुभङ्ग शीमुखसुरेखभगिमा
नागनर सुरमंडले आउ नाहिं काहिँ उपमा
परंब्रह्म ये आ ।

Like Gajapati Pratāparudra of the Solar dynasty, Divyasiṁha Deva of the Bhoi dynasty, the contemporary of the author Raghunāth, was great patron of learning. It seems strange why he could not gain the favours of this king and left his motherland for the Kerala country in the far south to live under the patronage of its ruler Nilakaṇṭha. The reason of this may be discovered in future.

The works and authors quoted in it are विष्णुपुराण, कृष्णदास, संगीतकौमुदी, छन्दोरत्नाकर, हरिनायक, प्रक्रियाकौमुदी, रामानन्दराय, जयदेव, पुरुषोत्तममिश्र, संगीतसार, गोपगोविन्द, साहित्यदर्पण, कोहल, भरत ।

There is a manuscript of संगीत कौमुदी in the manuscripts library of our Museum, which seems identical with its namesake named above. But the name of the author is not given any where in the work. It contains many verses composed by one वीरवर नरपति or simply नरपति, whose identity is not yet known.

JAGANNATHA MIŚRA

Jagannātha Miśra was the author of a work on rhetoric called 'रसकल्पद्रुमः' three manuscripts of which (Nos. 237, 238, 239) are preser-

ved in the Orissa State Museum. The whole work is conceived as a wish-giving tree and is divided to ten sections each of which is ralled शाखा or branch. Each section or śākha is again subdivided into five dalas or sub-sections. In the first nine sections very learned discussion has been made about the nine rasas and the last section deals about साधारणरस. The author has profusely quoted from a large number of works for elucidation of each point at issue. While discussing about Adirasa or 'Śṛngararasa' examples have been cited from works by different authors e. g. कामशास्त्र, रतिरहस्य, अनंगरंग, स्मरदीपिका, पंचसायक, शृंगारकौतूहल शृंगारतिलक, कौतुकचिन्तामणि, कामरत्न and others. Similarly hundreds of verses from a number of works have been cited for making his discussion on each 'rasa', interesting, impressive and authoritative. These citations from a large number of works 26 bear unmistakable evidence of the vastness of range of study, mastery over the subject matter, profound scholarship of the author. Some of the verses were composed by him which indicates that he was also a poet. The largest number of verses have been cited in support of the Bhaktimārga of the Bhāgavata Purāṇa from which it can be concluded that the poet was a protagonist of this faith, though in the मंगलाचरणम् of his work, he has sung the glory of Rāmachandra.

This work has got historical importance, as it contains some unknown eulogistic verses written in praise of these important historical persons. Nāgarāja (?), Kapileśvara (Kapilendra) Deva, Purushottama Deva, Prataparudra Deva (Rudra Mahāpurandara), Kṛshṇadeva Rāya, Govindanandana (Chakra-Pratapa) Mukunda Deva, Ramachandra Deva, Mānasingh, Bhupalsingh, Chamupati, Vireśvara, Rangaraja, Nizam, Jalaluddin, Harekrshna Deva. The last king whose eulogy is sung in this work is Harekṛshṇa Deva, Raja of Khurda who ruled from 1715 to 1721 A. D. So this work was written during his reign.

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6. Works quoted and the authors referred to
वेदाः, मीमांसा, उपनिषत्, यमः, वैशेषिकः, न्यायः, सांख्यः, वेदान्त, भागवत, भक्ति भागवत महाकाव्यम्, भक्तिवैभव नाटकम्, पशुपतिरत्नमाला, कौतुक चिन्तामणिः by (Gajapati Prataparudradeva) शेखरदर्पणम्, काव्यप्रकाशम्, भक्तिरसामृतसिन्धुः, उज्ज्वलमणिः, साहित्यदर्शनम्' of his preceptor (तदुक्तमस्मद् गुरुचरणैः साहित्यादर्श) कल्यागकल्लोलम्, महानाटकम्, वेणीसंहारम्, उत्तरराम चरितम्, रसमञ्जरी, महावीरचरितम्, सहृदयानन्दमहाकाव्यम्, तुकापंचकम् (by the daughter of

The poet, who was very fond of humour has included some verses of his own, composed in Sanskrit mixed with Oriya, an example of which is given below.

अयममृतशरीरो राहुतुण्डेमिलाउ
मधुकरकपिकण्ठे जेहिका काण्ड बाहु ।
मलयमरुतमेतं भोकिला नाग खाउ
मदन शिरसि भूयः क्या वला आगि लागि ॥ (27)

From the last verse of the second part of the work it is known that its author was the son of Ananda Miśra Dīkshita, e. g.

दीक्षितानन्द मिश्राणां सूनुना कल्पितो रसात्
कल्पद्रुमोऽयं फलतात्कवीनामभिवांछितम् ।

It cannot be said definitely whether this Ananda Miśra is identical with the father of Kaviratna Purushottama Miśra, though such identification seems plausible.

RAGHUNATHA DASA.

In the present volume there is an incomplete tīkā on the भट्टिकाव्यम् (No. III) by Raghunātha Dāsa, son of Vāsudeva Dāsa of the Kaundinya gotra 'इति शौण्डिन्यकुलसम्भववासुदेवात्मजशीरघुनाथदासकृतायां भट्टिटीकायाम्' There is a manuscript of 'उत्पाततरंगिणी' by this Raghunātha Dāsa, having Kaundinya gotra. where the author has given his genealogy after the mangalācharaṇa verses. The first verse and the purport of the other stanzas are quoted below.

Pratāparudra). Besides these, works on Buddhist, Jaina, Śaiva, Pāśupata, Kaula, Natha philosophy have also been cited.
Authors: Bhāsa, Kālidāsa, Murari Miśra, Govardhana, Pakshadhara, Dandī Jīvadasa, Kavichandra, Keśava Miśra, Kaviratna Misra, (author of work on music), Sarojākshi Bhattāchārya, Bhojaraja, Kavikokila, Kṛshṇānanda, Bhānu Datta, Kaviḍiṁḍima and others.

27. Quoted from the Oriya article of Pandita Vanambara Achārya, the Jhaṅkāra, Vol. 8, p. 870.

आसीत् पुरा पुण्ययशःप्रकाशः
कौंडिन्यवंशे विबुधावतंसः ।
अशेषशास्त्राम्बुधिपारगन्ता
जनार्दनाख्यो रिपुवर्गहन्ता ॥

Janārdana of the Kaundinya family was a master in different branches of study from whom was born Vāschaspati, who was proficient in Mimāmsa., Nyaya. Vedanta & Vedānga, and was honoured by the ruler of the realm for his vast learning. The son of Vāchaspati was Harihara, who was a devotee of Hari (Vishṇu) and Hara (Śiva). Devadāsa, was the son of Harihara; Gadādhara was born from Devadāśa Sudhākara was the off-spring of Gadādhara. The next two generations were Siddheśvara and Narasimha. Śrinivāsa son of Narasimha, who had mastery in Purāṇa and Āgama became a resident of Puri. His son Vāsudeva, father of the poet, a devotee of god Nṛsimha was the Purāṇapandita in the Muktimandapa at Puri. Thus the genealogy of the poet can be drawn as follows:

Janārdana of the Kaundinya gotra.
|
Vachaspati
|
Harihara
|
Devadāsa
|
Gadadhara
|
Sudhākara.

Sudhākara
|
Siddheśvara
|
Narasimha
|
Vasudeva Dāsa
|
Raghunātha Dasa.

Raghunātha Dasa was also the author of a work called 'कालनिर्णयः' which has been noticed in the first volume of the Descriptive Catalogue on Smṛti manuscripts published by our Museum, (Vide Preface pp.XXXIV) He can definitely be placed before 1728 A. D. as the date of copy of a manuscript of this is Saturday, 19th, October, 1728 A. D. calculated according to the Christian era. Thus he can be definitely assigned to the first part of the eighteenth century.

He was also the author of some works in Oriya. Thus Raghunātha, the author of 'कालनिर्णयः', 'उत्पातलरङ्गिणी' and 'भट्टिटीका'

was proficient in different branches of learning of the age like Sāhitya, Jyotisha, Dharmaśāstra etc. He might have written other works which are expected to come to light by intensive search of manuscripts in different parts of Orissa.

RAMACHANDRA KHADGARAYA:

There is a portion of a manuscript on rhetoric called 'अलङ्कार चिन्तामणिः' by Rāmachandra Khaḍgarāya. From the colophon quoted below it will be clear that he was the son of Lakshmī Devī and Gadādhara Rajaguru, the last greatest Smṛti writer of Orissa, about whom some discussion has been made in the first volume 28 e. g.

इतिश्रीमत्काश्यपकुलकमलदिनकरचतुर्मखमखशतसन्तोषितामर + + गदाधर राजगुरुतनूजन्मना लक्ष्मीदेवीहृदयनन्दनेन रामचन्द्रखड्गराय नामधेयेन सुकविना विरचिते अलङ्कारचिन्तामणौ व्यञ्जनतात्पर्य्य रूपवृत्तिद्वयनिरूपणो नाम तृतीय स्तरङ्गः ।

Though he was a Brahmana by caste the military title of 'Khaḍgaraya' was conferred upon him for some heroic deed. Nothing can be said about the importanee of this work as it is incomplete.

VASUDEVA PRAHARAJA.

According to an Orissan tradition, Vasu, Viśi and Chakrapāṇi (वसु विशि चक्रपाणि) were three contemporary leading poets of this land. Of this famous trio, Vasu whose full name was Vasudeva Praharāja was born in the Athagada kingdom of the Ganjam district. He became famous by writing the राघवयादवीय महाकाव्यम् two manuscripts of which are preserved in the Orissa State Museum. It was written in imitation of the राघवपांडवीय महाकाव्यम् of Kavirāja Suri, which was very popular in Orissa. It is divided into ten cantos, the last two verses of the work run as follows:

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28. Descriptive Catalogue of Sanskrit Manuscripts in the collection of the Orissa State Museum, Vol. I Edited by Sri K. N. Mahapatra, Vol. I, preface P—HXXXII—XXXIII

हरेः प्रमोदाय विधीयमाने
काव्ये शुभे राघव यादवीये
जगाम वैकुंठपदाधिरोह-
नामा पवित्रो दशमोऽत्र सर्गः।
मनोहरैरेव गुणैरुपेतं
शुभोदयं राघवयादवीयम्
काव्यं तदेतत् वसुदेवनाम्ना
कृतं रसज्ञाः परिशीलयन्तु।

This 'Dvisandhāna Kāvya' of Vasudeva, which is still unpublished is an appreciable addition to the limited stock of Kāvyas of this category in the Sanskrit literature.

He was also the author of a Sanskrit grammar called 'वसुप्रक्रिया' which was very popular in Orissa for its simple language and concise form.

VIŚVANATHA PAṬṬAJOSHI.

Visi of the above tradition was the nick-name of Viśvanātha Paṭṭajoshi, who was born of the famous Brāhmaṇa family having Vatsa gotra in the Vira Narasimhapura Śāsana near Sakhigopala Railway Station. He was the Rajaguru of Gajapati Ramachandra Deva II (1727-1736 A. D.) and his son Gajapati Virakeśari Deva I. He was highly proficient in Nyāya and is reputed to be author of many works, none of which has so far been discovered. His brother was Chayani Chandraśekhara, who was also a leading poet of the age.

CHAYANI CHANDRAŚEKHARA RAYAGURU

The manuscripts of his 'मधुरानिरुद्धनाटकम्' have so far been discovered. This drama in eight acts is written in a pedantic, verbose and ornamental style, in which the author, who took pride for his poetic talent has tried to display his mastery on the Sanskrit language. The poet speaks very highly of himself and his father as will be evident from the quotation made below;

देवोऽजायत रामचन्द्र धरणीभर्तुः स मर्त्योत्तमात्।
\+ \+ \+
धीरः स्वात्मनि वीरवेशरचितं यः सान्वयं मन्यते।

तद्देशनित्यवास्तव्यः स्तव्यः सत्कविकोविदैः

अस्य कर्त्तुः प्रबन्धस्य चयनी चन्द्रशेखरः

\+ + +

सकलकोविदावतंसवत्स्यान्वयपद्माकरदिनकर-सप्तसोमयाजिवाजपेयि-गोपीनाथ राजगुरु

द्वितीयतनयस्य चयनि चन्द्रशेखर रायगुरोरनन्य साधारणः सारस्वतनिर्य्यासः ।

From the text quoted above, it is clear that the poet flourished in the first half of the eighteenth century and wrote this drama near about 1736 A. D. when Gajapati Vīrakeśarī Deva I ascended the throne of Khurdha after the death of his father Gajapati Rāmachandra Deva II. He was the second son of Rājaguru Gopinatha Vajapeyī, of the famous Vatsa family, who had performed seven Soma and one Vājapeya sacrifices. He got the title of Chayanī, for performing the Chayana sacrifice.

In some stories still current in the Puri area, Chandra śekhara Rayaguru, whose nick-name was Chandu Rāiguru (चांदुरायगुरु) is pictured as a prodigy of learning. One of them having some historical significance is narrated here briefly "When Vīrakeśarī Deva went mad and mismanaged the affairs of the state, Chandu wanted to place the son of his patron on the throne of Khurdha, to which he did not agree. So Chandu went to Nagpur with his brother, Viśvanātha to get this done with the help of Raghuji Bhonsle, the overlord of Vīrakeśarī Deva. Finding that Raghuji had been interned by the Peshwa of Poona, the two brothers went to Poona to meet the Peshwa. According to a custom there, any Pandita seeking an interview with the Peshwa had to beat a drum that was hanging near the gate of the palace. The number of beatings made on the drum, would indicate the number of 'Vidyās' he had mastered. To the surprise of all, Chāndu Raiguru beat on the drum eighteen times as he was 'अष्टादशविद्याप्रवीण. The beatings over, he was readily granted an interview with the Peshwa. There he had a long discourse with the Pandits of his Darbar on the eighteen branches of learning. While the debate on the 'Nyāya' system of Philosophy was going on, he took the help of his brother Viśvanātha. The Peshwa was immensely pleased with him, when he came out victorious in this long debate and requested him to ask for any thing he desired. But the Rāiguru

simply prayed for the release of Raghuji, which was readily granted. The two brothers overjoyed with success, returned to Nagpur with Raghuji and with his help tried to dethrone Vīrakeśarī Deva I, but were not perhaps crowned with success (29), The historicity of this tradition could not be examined for paucity of records of the Marhatta period at out disposal. So scholars interested in this story are requested to do so.

Chāndu Rayaguru is also credited with the authorship of a good commentary on the 'Naishadha Māhākāvyam' the manuscript of which is not yet discovered.

BRAJASUNDARA PAṬṬANAIK.

There is an incomplete manuscript of the सुलोचनामाधवकाव्यम् or माधवीय चरितम् in the Manuscripts library of the Orissa State Museum, which was obtained from a Pandita of Khallikota in the district of Ganjam. Some information about its author Brajasundara Paṭṭanayaka is obtained from the first Maṅgalācharaṇa verses, the last verse of each canto and the first verse of canto 14, where it breaks off abruptly. Relevant portions from these verses are quoted below,

"महेन्द्रनीलोपलकन्दलोदयन्-
महःप्रसारासहविग्रहच्छविः ।
कृतानुरागः कुरुतां दिने दिने
विपद्विनोदं मम नन्दनन्दनः ॥"

"यं चक्रे स्वसभाविभूषणमणिं राजन्यचूडामणि-
र्विद्यासिन्धुरनङ्गभीमनृपतिः श्रीगांगवंशोद्भवः ।
तस्य श्री व्रजसुन्दरस्य कृतिनो विप्राशिषां काङ्क्षिणः
काव्ये पावन माधवीयचरिते सर्गोयमादिर्गतः ॥"

(last verse, canto 1)

विद्यासिन्धुरनङ्गभीमनृपतिः श्रीवासुदेवात्मजः । (last verse, canto 2)

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(29) Described in the 'Prachīna Utkala' (Oriya) by late Jagabandhu Singh.

"यत्तातो बलभद्रनाम भणितो धीमान् कविः काव्यतः।
तस्य श्री व्रजसुन्दरस्य सरसः सर्गोऽगमत् सप्तमः॥"(last verse, canto 7)

"तस्य श्री व्रजसुन्दरस्य भनतः श्रीकृष्णदासानुगान्॥" („ canto 8)

"तस्य श्री व्रजसुन्दरस्य सरसः काव्येऽगमद् द्वादशः।
सर्गोः यः पुरुषोत्तमे कवितया गीतः कवीनां गणैः॥" („ canto 12)

श्री चैतन्यपदारविन्द मधुप श्रीभक्तवर्गोल्लसत्-
पादाम्भोजरजःप्रसादमहिमप्राप्तोरुधीसंपदा
येन श्री व्रजसुन्दरेण कविना सन्तोऽति सन्तोषिताः
काव्ये तस्य भवन्तु हन्त कवयो दोषेऽपि सन्तोषिणः"(first verse of canto 14)

From the quotations made above, it is known that the poet Brajasundara, the author of this Kavya was the son of Balabhadra who was also a poet and the author of some kavyas (धीमान् कविः काव्यतः). Brajasundara was made the court-poet of the scholarly king Anaṅga-bhima Deva, the son of king Vāsudeva of the well-known Ganga family. The poet got his work examined by an assembly of learned scholars attached to the Jagannātha temple at Puri, where the twelfth canto of his work was recited and scrutinised. He was a great devotee of Śrī Kṛshṇa, and a follower of the Vaishṇava faith preached by Śrī Chaitanya. He highly respected the Vaishṇava saints as a true lover of this faith.

According to Sri K. C. Rajaguru the former owner of this manuscript who knows much about this poet's family, Brajasundara was a Karaṇa by caste and had the family surname Paṭṭanāyaka. He was the father of Chakrapāṇi Paṭṭanāyaka, the famous Sanskrit poet of Ganjam, who was honoured with the title of 'Vakravāk' for his ready wit and the power of extempore versification. From the last verse of a palmleaf manuscript of 'Guṇḍichā Champu', by Chakrapāṇi it is known that the poet was a Kāyastha (called Karaṇa in Orissa) by caste and finished this work on the 16th October, 1778 A. D., which fell on Kārtika, Kṛshṇa, Ekādasi, Friday. The date of Chakrapāṇi having been known definitely, his father Brajasundara may be assigned to the first half of the eighteenth century. In this connection it may be stated here that Mm. H. P. Shastri, who first noticed this work wrote thus about the date of

this poet "The writer is Brajasundara, the son of Balabhadra, both of whom enjoyed the patronage of Anaṅgabhīma, the king of Orissa in the 12th century A. D." (30). This calculation of the date of the poet made by the learned Śhāstri is not tenable. He arrived at this wrong conclusion by identifying Anaṅgabhīmadeva, patron of the poet Brajasundara, mentioned in the last verse of each canto of the work with the famous king of that name ruling from 1190 to 1198 A. D.

But actually this Anaṅgabhīmadeva, the son of king Vāsudeva, (last verse of canto 2) was a powerful Gaṅga chieftain of the Khemundi kingdom, which comprised the southern portion of the present Ganjam district in Orissa. This is proved by quotations from the 'Gaṅgavaṁśānucharita Champu' written between 1760 65 A. D. by Vasudeva Ratha Somayajī who was also patronised by the same king. From this it is known that the Gaṅga kings of the Khemundi kingdom, who had their capital at Gudāri Kaṭakam (31) had the hereditary title of Anaṅgabhīmadeva, even long after the death of Anaṅgahhīmadeva, son of Madana Kāmadeva, the famous king of Orissa according to the tradition of Madalapāñji. लीलावती-नाथ पृच्छामि, मदनकामदेवात्मजे अनङ्गभीमास्पदे गतवत्यपि इदानीन्तना गुडारिकटकवासिनः सर्वे भूपा यदनङ्गभीम पदभाजो भवन्ति। तत्र किं बीजम् ? (32)।

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विद्याएर्यवः—"यो जातः स्मरभीमसंशयकरः सौन्दर्यशौर्य्योदयात्
कस्मादेवमनङ्गभीमपदवीं विम्बोष्ठि नालम्बताम्।
अत्राप्येषु तथाविधेषु च ततः शब्दप्रवृत्तेः पुनः
हेतौ जाग्रति सा कुतो न घटतां चन्द्रानने चिन्त्यताम् ॥" (Verse 33)

In the 'Topographical list of inscriptions of the Madras presidency complied by V. Rangacharya (33) we find the title of Anaṅga-

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(30) Descriptive Catalogue of the Sanskrit Manuscripts in the collection of the Asiatic Society of Bengal Vol. VII Kavya manuscripts p. 119.

(31) The ruins of this town are now found in the village Gudāri in the Rayagada Subdivision of the Koraput district in Orissa.

(32) गङ्गवंशानु चरित चम्पू-अष्टमः परिच्छेदः ।

bhīmadeva affixed to the names of kings of this Gaṅga family, which corroborates the statement made by the author of the Champu Kavya in the quotation given above.

Anaṅgabhīmadeva being a common title of this family, the real name of the king, who patronised the poet Brajasundara, can be found out by reference to the term वासुदेवात्मजः used in the last verse of the second canto of this work. From the same Champu Kāvya cited above, it is known that Pītambara Anaṅgabhīmadeva in his old age appointed his young step-brother Vāsudeva, as Yuvarāja to rule over his kingdom. Verse 16 describes that king Vāsudeva was blessed with a son named Purushottama who was very powerful and talented, and ascended the throne after his father.

स एष क्षितिभृत्कोटिनीराजितपदाम्बुजः।
प्रशास्ति धरणीं दोर्भ्यां वीरः श्रीपुरुषोत्तमः॥ (V. 17)

More over Purushottama Anaṅgabhīmadeva, in the unpublished Oriya Kavya called कृष्णकेलितरङ्गिणी composed by himself. says that (i) he had the title 'Anaṅgabhīma' (ii) he was a great king of the Gaṅga family, (iii) and he was the son of king Vasudeva. 'गुरुचरणारविन्द वन्दन, करि वासुदेव नृपनन्दन' From the facts stated above, it can definitely be ascertained that poet Brajasundara the author of this Kāvya adorned the court of Purushottama Anaṅgabhīmadeva, son of Vāsudeva, who was a famous Gaṅga chieftain of the Khemundi kingdom. As this king ruled from 1728 A. D. to 1766 A. D. (34) his court poet Brajasundara may be assigned to the first half of the eighteenth century A. D.

Review of this work:- The manuscript of this Kāvya which ends abruptly in the middle of the 14th canto, contains a few more verses than

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(33) Volume I Ganjam district pp. 676-696. No. 77 - Ananta Anaṅgabhīma Keśari; nos. 59, 60, 80 Padmanābha Anaṅgabhīma Deva, no. 72-Pītambara Anaṅgabhīma Deva nos. 58, 267, Purushottama Anangabhima Deva.

(34) Vide my article 'Govinda Lilāmṛta with its commentary' O.H.R.J. Vol. III no. 3 p. 154.

that noticed by Mm. H. P. Shāstri. So both the manuscripts so far obtained are incomplete. It is difficult to say at the present state of our knowledge, whether the work was complete or not, but it seems that the work was finished, as the poet presented the same for scrutiny to the famous pandita Sabhā at Puri. This unpublished kāvya is a worthy product of this age and its story which is very interesting is taken from the 'Kriyayogasāra' of the Padma Purāṇa.

It relates that Mādhava, the son of the powerful king Vikrama of the city of ' Tāladhvaja ' made an adventure to the far-off Plaksha island beyond the seas by riding on a flying-horse called मनोजवा to marry the beautiful princess Sulochanā, the daughter of 'Guṇākara' the king of that island. On reaching there, he made acquaintance with the princess, with the help of 'Gandhinī the wife of a 'Mālākāra', in whose house he resided. Sulochanā very secretly met Mādhava in that house, under cover of darkness of the night and it was decided that Mādhava would elope her away next day from the marriage-altar, while she would be taken there to marry 'Vidyādhara', who had been chosen as her bride-groom by her father. But unfortunately for the young couple, a devil named Pracheṣṭa who could know their plan, all on a sudden eloped Sulochanā from the marriage altar and placing her on the back of the above flying horse reached the city of Kāñchī in the twinkling of an eye. By a clever manipulation, aggrieved Sulochanā escaped from the clutches of the Devil, assumed the form of a male by dint of magical powers which she possessed and riding on the same horse, reached the kingdom of a king named Suṣheṇa. She in her new masculine form assumed the name of Vīravara, and served under the king as a soldier. After some days Vīravara got as reward the charming princess Jayantī, half the territory and enough property for killing a dangerous rhinoceros. After this event, the disguised lady left that kingdom and lived with Jayantī in a new palace, which she built near the Gangā-saṅgama. The manuscript of this kāvya ends here abruptly. But from the original "Padmapurāṇa, from which the poet took this plot it is known that while Mādhava being desparate was going to commit suicide by jumping into the Saṅgama, he was presented by the palace guards before Vīravara (disguished Sulochanā), who could at once recognise her lover when she heard his past history. The joy of the couple knew no

bounds due to their accidental union after a long period of separation. As desired by the king Susheṇa, both Sulochanā and Jayantī married Mādhava. The Devil Prachesṭa who had also been caught there was put to death. Thus the story ends happily.

"VAKRAVAK" CHAKRAPAṆI PAṬṬANAIK.

Chakrapāṇi Paṭṭanāik was the worthy son of a worthy father. As a poet he excelled his father Brajasundara and won the title of Vakravāk (वक्रवाक्) perhaps from the then Gajapati Virakeśarī Deva for his ready wit and powers of extempore versification. He was the youngest of the famous trio of the Orissan tradition stated before. He was the author of some works of which only two are as yet known. He wrote कटाक्षशतकम् in competition with his father, who had written नेत्रशतकम्. But he became famous for his गुण्डिचाचम्पू which gained much popularity in Orissa. The exact date of completion of this work is known from its last verse quoted below:

समाप्ता गुंडिचाचम्पूरियमत्यन्तदुर्ल्लभा
कृता कार्यस्थजेनापि कृतिना चक्रपाणिना।
वीरकेशरि भूपस्य रामबाणाङ्ककेऽसिते
कार्त्तिकैकादशी काव्यवासरे रचिता मया॥

From this it is known that Chakrapaṇi, finished this work in the Rāma (3) and Bāna (5) or 53rd Aṅka of Vīrakeśarī Deva on Kartika. Kṛshṇa Ekādasi, Friday, its corresponding date in the Christian era being the 16th October, 1778 A. D. 35. The fifty-third Aṅka of Vīrakeśarī Deva was current from the 3rd Sept, 1778 to 22nd September, 1779 A. D.

Some interesting stories about the ready wit of Chakrapāṇi are current, two of which as recorded by late Jagabandhu Singha are stated below 36. Once Chakrapāṇi by chance met Chāndu Rāyaguru in the compound of the Jagannātha temple, who boastfully made the following remark about him.

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35. "An Indian Ephemeris" by Pillai. Vol. VI. p.
36. "Prachina Utkala" (Oriya), pp. 39—40.

न पादपोन्मूलनशक्तिरंहः
शिलोच्चये मूर्च्छति मारुतस्य।

At this Chakrapaṇi promptly replied:

एतन्मृषा येन विपाटितेन
सुमरुभृङ्गेण बभूव लङ्का॥

Rāyaguru was pleased at this ready and fit reply and received him cordially.

On another occasion Chakrapani had an interview with Kavirāja Bhagavana Ratha, another leading poet of Ganjam, who seeing his curling hair, fine clothes and nice walking stick, scarcastically remarked

किं वाससा चिक्कणकुंचितेन
किं दारुणा वंक्रर टंकुरेण।
यद्यस्ति काचिद् वचसां विभूति-
स्तदा हि मे स्यान् मनसो वितृप्तिः॥

At this Chakrapani readily retorted thus:

किं वाससा नात्र विचारणीय'
वासः प्रधानं खलु योग्यताया:।
पीतांबरं वीक्ष्य ददौ तनूजां
वीताम्बरं यद् गरलं पयोधिः।

Hearing this Brahmā was highly pleased and thanked the poet for his witty reply. It is a pity that none of the works of this ready poet has been brought to light by publication.

KAVIRAJA BHAGAVAN RATHA.

Kaviraja Bhagavan Brahma, who was a rival of Chakrapāṇi, in the field of Sanskrit culture also belonged to the Ganjam area like the latter. He flourished in the middle of the 18th century and wrote some works of which only two have been discovered. One of them is गुंड़िचोत्सववर्णनम् which was perhaps written in competition with Chakrapaṇi. The other is मृगयाचम्पू. Both the books were published in parts by Pandita Sri Ananta Tripathi Sharma in a Sanskrit magazine, called

"The Manoramā"37. This work has got a commentary by Kavisūrya Kalicharaṇa Ratha of Ganjam.

KAVIRATNA HARISEVAKA SAMANTARAYA.

A lot of information is obtained about Harisevaka Kaviratna from an incomplete manuscript of गोविन्दलीलामृतम् with वैष्णवाह्लादिनीटीका written by him, which is preserved in the Manuscripts Library of the Orissa State Museum. The purport of the relevant verses which have been quoted while noticing this manuscript is as follows. After offering his prayer to Lord Kṛshṇa in the Maṅgalācharaṇa (1st verse) the poet says that his father Parameśvara Sāmantarāya was not only a man of piety and devotion (verse 2) but also a great scholar and defeated a famous Pandita named Govindarāma Bhattācharya by his arguments in an assembly of learned men in the court of Pītāmbara Bhīmadeva of Vijayanagar, who being immensely pleased by his scholarship, conferred on him the title of "Sāmantarāya" (verse 3). His father used to explain the Bhāgavata with its "Vaishṇavatoshinī 38" commentary, in such an impressive manner, that it could even melt the hearts of the non-believers, who were inspired with joy and emotion (verse 4). At the behest of king Pītambara Bhīma Deva he compiled a lexicon like the celebrated "Amarakosha" and composed a Khanda-kavya named "Mathurā Prayāṇa, describing the līlā of Śrī Rādhā Kṛshṇa (verse 5). He was a great devotee of Nārāyaṇa, a Parama-Bhāgavata, a famous poet and an eloquent speaker (verse 6 & 7).

Dāmodara Paṇḍita, the elder brother of Parameśvara Sāmantarāya, got the title of Paṭṭajyotisha for his vast learning. He was honoured by the kings, admired by his friends and coaxed by his adversaries (verse 8). He (Dāmodara) was a great devotee of Śrī Kṛshṇa through whose mercy, he became a versatile scholar, like god Bṛhaspati (verse 6). He could compose elegant, nicely worded, sweet and

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37. Vol. I, Nos. 8 & 9 edited by Pandit A. T. Sharma.

38. A commentary on the tenth Book of the Bhāgavata, believed to be a work of Sanātana, is also ascribed to Jīva and Rūpa.

melodious verses extemporaneously and was able to defeat a great poet who considered himself unrivalled in poetic skill and attainments (verse 10). By the order of Mahārājadhirāja Purushottama Deva he composed a commentary on "Bhaktirasamṛtasindhu" which made him famous, 39 gladdened the Vaishṇavas, and critisised the non-believers (verse 11). Being instructed and assisted by his uncle (Damodara), who was a celebrated poet, Hariśevaka Kaviratna wrote a commentary on the famous kavya 'गोविन्दलीलामृतम्' which was a source of joy and inspiration to the true Vaishṇavas (verses 12 & 13).

After describing the achievements of his accomplished father and uncle (father's elder brother) the poet begins the Tīkā and at the outset pays reverential tribute to the great Vaishṇava poet Kṛshṇadāsa who was the author of 'गोविन्दलीलामृतम्'.

From the colophonic statements, it is known that the commentator Hariśevaka Kaviranta, was the son of the notable poet Parameśvara Sāmntarāya of the Bhāradvāja Gotra, and was well-versed in grammar and a great devotee of Nandanandana or Śrī Kṛṣṇa'.

His patron Mahārājadhirāja Purushottama, the son and successor of Pītāmbar Bhīmadeva, ruling at Vijayanagara can satisfactorily be identified with Purushottoma Deva, of the Gaṅga dynasty, who was ruling in the town of Vijayanagara, in the Khimundi kingdom. Vasudeva Rath Somayāji in his historical Champū Kāvya called गंगवंशानुचरितम् speaks of this king thus.

सांप्रति गङ्गवंशरत्नाकर + + + निखिल धरणी मंडल मंडनायमान पंडितमण्डलीपुंडरीकषंड़प्रमोद प्रचंडमार्त्तंडमंडलः + + + पुरुषोत्तमनामधेय क्षितिपतिः खिमुण्डिनामके जनपदे विजयनगरीनाम राजधानी मध्यास्य धर्मेण पालयति (40)

A lot of information about this Purushottana Bhīma Deva is found from the contemporary British records, as he was a powerful

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39. It was composed by Rūpa Gosvāmī, the sole object of which was the fuller exposition of the sentiment of Bhakti.

40 'Gangavamsanucharitam, 7th Parichcheda.

chieftain of the Ganjam District at the time of occupation of the Northern Sircars by the British in 1765 A. D. He put up a tough fight against the British for long seven years to check the expansion of their supremacy over his kingdom, but ultimately he was defeated in 1772 A. D. and was forced to acknowledge their suzerainty.(41) He died in 1776 A. D. at an old age.

The exact year of accession of this king can be tentatively fixed with the help of a copper-plate grant issued by him in Samasta 37 Karkataka, Ashādha Suddha 15, Thursday on which date there was an eclipse of the moon (42). A total eclipse of the moon is recorded by Robert Sewell on the 20th July, 1758 A. D. Thursday, full moon day of Ashāḍha (43). The details of this date completely agree to those given by L. D. Swamikannu Pillai (44) excepting that it is calculated as Karkataka 8 by Pillai, whereas in the grant it is recorded Karkata-9. This minor discrepancy is negligible. The Samasta year 37 was undoubtedly Anka year, which was in vouge through out Orissa. If 1758 A. D. fell in his Anka year 37 or regnal year 30 the date of his accession to the throne may be fixed in the year 1728 A. D, Thus Purushottama Ananga bhima Deva or Bhima Deva ruled as a chieftain from 1728 A. D. to 1776 A. D.

Again this town of Vijayanagar, the capital of this Ganga chieftain was quite different and a little older than the town of Vizianagaram in the Visakhapatanam District of the Andhra State. It was in the Khimundi kingdom in south Orissa as proved before by a quotation from the Champū Kavya. A detailed description of this town is to be

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(41) The account of his struggle with the British is found in Maltby's "Ganjam District Mannual" pp. 92—93, 95—97. 98, 109, 104 & 105.

(42) V. Rangacharyas "Inscriptions of the Madras Presidency", Vol. I, p. 671, No. 20 But the learned Editor has read Kartika instead Karkataka, which is not acceptable.

(43) "Eclipses tf the moon in India" p. XLVI Table E.

(44) An Indian Ephemeris, Vol. VI, p. 319.

found in the eighth and tenth chapters of this work, which need not be quoted here. The ruins of this town are to be found in the ex-Bada-khemidi Zamindari of the Ganjam District.

An account of this town is also given by Mr. Maltby "In 1768 when Mr. Cotsford took possession of the Ichhāpur province, he found the united estate in the hands of Bheema Deo, the most troublesome Zemindar in the district. At his death in 1776 A. D. one of his sons Mani Deo, kept Vijayanagar or Peddakimedi and the other Jagannātha Deo succeeded to Pratapagiri or Chinna Kimedi." The Raja's goda or fort was formerly at Vijayanagari. The present residence of the Zemindar is at Digupudi (45).

Harisevaka got the title of Kaviratna from his patron. He might be author of some other works, which are not yet known from any source. His family members were staunch followers of the Vaishṇava faith preached by Śrī Chaitanya, which inspired Dāmodara and Harisevaka to write commentaries on भक्तिरसामृत सिन्धु: of Rūpa Gosvāmī and गोविन्दलीलामृतम् of Śrī Kṛshṇa Dasa Kaviraja.

Our manuscript contains the commentary on only eight out of twenty three Sargas of the original Kavya and as such its value and importance cannot be properly assessed at the present state. But this much can be said that it is the first commentary so far known, to have been written by an Oriya scholar on this most popular Vaishṇava Kāvya of Bengal, which had wide circulation.

Secondly it clears the doubt about the authorship of the 'Govinda Līlāmṛuta' as the commentator definitely states at the beginning of his Tīkā after the introductory verses that it was composed by Kṛshṇa Dāsa Kavirāja e. g

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(45) Ganjam District Mannual pp. 20, 21, Pedda-kimedi, Chinna-kimedi and Digupudi are respectively called Bada-khemundi Sana-khemundi and Digapahandi in Oriya.

परमवैष्णवः श्रीमानकृष्णदासः + + + गोविन्दलीलामृताख्यं महाकाव्यं चिकीर्षुः।

Late H. P. Shastri has given the credit of its authorship to Raghunatha Dasa. But the authorship of this famous Kāvya has been rightly attributed to Kṛshnadāsa Kavirāja by Śrī Chaintaharana Chakravartī(47) which is corroborated by the quotation made above

RAJAGURU VASUDEVA RATHA SOMAYAJI

Vāsudeva Rath Somayājī was the author of a historical champū Kāvya named गङ्गवंशानुचरितम् which was first brought to the notice of the learned people by late Mm. H. P. Shāstrī(48) who also quoted a few verses from this work some years after its discovery Reputed history scholars like R. Subbarāo (50) G. Rama Das (51) B. Seshagiri Rao and Raja L. N. Harichandan Jagaddeva (53) referred to this work in their papers published in different Research Journals. But as no attempt was made to fix the date of composition of this work and assess its real historical value, I published one lengthy paper dealing on the importance of the work and the life-history of its author in two Oriya Magazines 54 brief summary of which is given below for the perusal of the scholars.

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(46) Des. Cat. of Sans Mss Vol. VII by Shastri, Nos 5195, 5196.
(47) The Indian Antiquary Vol. LVII 1928 p. 208, 209.
(48) Report on the search of Sanskrit manuscripts 1895-1900. pp. 1-19.
(49) Descriptive Catalogue of Sanskript manuscripts by Mm. H. P. Shastry Vol. IV p 2 1923.
(50) J. A. H. R, S. Vol. VII pt. 4-pp. 238-240.
(51) do Vol. VI pt. I pp. 12, 13, The Prachi Vol, I pt, I p, 20.
(52) do Vol. II pts. & 4 pp. 250-253,
(53) do Vol, II pp. 265 268.
do and Vol, VI pp 15-16,
(54) a. The Sahakara, Vol. 30. 1952, Nos. 2, pp. 57-63, and No. pp. 119-130.
b. The Jhankara, Vol. 4, No. 3, pp,

Vasudeva Ratha Somayāli, having Atreya gotra was an inhabitant of the Athagada kingdom in the district of Ganjam. He was the great-grandson of Vishṇu Ratha, grandson of Śrīnivāsa Ratha Dikshita and son of Govinda Ratha, who was a poet रसमय कविताधाम. His grandfather first received the grant of some land from Dhananjaya Harichandana from which date the family began to rise 55. In appreciation of his scholarship and poetic talent, Vāsudeva Ratha was selected as the "Rājaguru" by the Rāj family of Athagarh kingdom. He received some land along with others in "Gourīpura" and "Sāntrapura" from Raghunātha Harichandana, the chief of Athagarh in 1730 A. D. and 1735 A.D. respectively 56. He was made a rich man by getting the grant of land measuring 100 bharaṇaś from Jagannātha Harichandana in Chhachinā Jagannāthapura on 19-11-1739 57. This grant is very important for its exact date and the genealogy of the poet given in it, fully tallies with that described in the verse अत्रे गोत्रे पवित्रे at the close of the work. If by this time, the age of poet might have been 40 years, his date of birth may tentatively be fixed in 1700 A. D. The title of सोमयाजी was also conferred on him for having performed a "Soma sacrifice". He adorned the Athagarh court before 1728 A. D. because, the three verses composed by him recording the construction of the Jagannātha temple is Śaka year 1650 or 1728 A. D. by his patron Raghunatha Harichandana are found inscribed in the "Nīlachakra" on the top of the temple. These, which formed the nucleus of his big historical champū written after 32 years are found incorporated as verses 24, 25 and 26 of the seventh chapter of his work.

For some reason, which is not yet known, he left the Athagarh court in his old age, and flourished under the patronage of Purushottama Anangabhīma Deva, the powerful and enlightened chief of the Khemundi kingdom, whose court was also adorned by Kaviratna Harisevaka, poet

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55. "A totographical list of inscriptions in the Madras Presidency" by V. Rangacharya, M. A., Vol. 1, Ganjam - No. 285.
56. Ibid - Ganjam No. 283 and No. 288
57. Ibid - Ganjam No. 81

Brajasundara as discussed before. This work was composed to gain the favours of his new patron, who belonged to the famous Gaṅga family of Orissa.

The exact year of composition of this work can be ascertained by the internal evidence furnished by a verse which states that the Kaliṅga kingdom (major portion of the present Chicacole and Visakhapatam districts)with its capital at Kumbhilā (कुम्भिला) was ruled by Rama Rāja after Ananda Raja e. g.

अथाहोभिः कतिपयै रुल्लंघ्य विषयान् बहून्
कुम्भिला निकटे रामराज राज्य मुपागतः ।
\+ + +
विद्यार्णवः-आंध्राणामेष देशः परिचिनु सुभगे
येषामेषां विशेषान् जनयतिपरमानन्दमानन्दराजः ।
इदानीमपि दोर्भ्यां श्रीरामराजस्य पूर्ववत् परिपालिताः
सानन्दा निष्प्रतिद्वन्दाः कलिङ्गाः सुखमासते ॥

"Ananda Raja died suddenly at Rājahmundry about 23rd, February, 1760 A. D." 58. So the work was written sometime after this date in 1760 or 1761 A. D. when Rāma Rāja II was ruling peacefully at Kumbhila. It seems that the poet received some presents from this king to which veiled reference is made in the text after verses 64 of the first chapter59.

As regards the importance of this work, as a source for the history of the Gaṅgas, which the poet intended to present in the shape of a champū kāvya, it must be said here that the history of the Gudāri Kaṭaka branch of the Gaṅga family, of which his patron was a descendant, has been found by me to be mostly correct(60). But the history of the Gaṅga kings of Cuttack given in the eighth chapter of this work is mainly based on tradition, as recorded in his days and as such it is not acceptable. A lot of information is obtained from it about the local ruling

58. J. A. H. R., Society, Vol. VI, p. 98.

59. रामराजः समर्पयेत् ।

60. .....A Topographical list of Inscriptions of the Madras Presidency by V. Rangacharya, M. A , Vol. I.
Nos. 50, 57, 58, 59, 60, 77, 79, 80, 100, 273.

families of Aṭhgarh(61) and Dharākoṭa(62) in Ganjam; Vīrakeśarī Deva (the-then ruler of Khurda) and his officers; Vikrama Rāja and Rāma Rāja of Kumbhila; and the-then chief of the Khalikota kingdom near the Chilka lake.

The special feature of this work is the interesting description of some important places of that age e.g. Kumbhila (Capital of Kaliṅga), Śrī Kūrma (sacred place), the port of Baruṇa (prsent Barua) near the estuary of the Mahendratanayā river where-from the couple Vidyāṛṇava and his wife made a voyage with hundred of pilgrims by ships to Purushottama kshetra or Puri; the different temples and holy tanks at Puri, which the couple visited; the return journey of the couple via garh Kokkala(63)on the Chilka lake,crossing of he lake by boats;Journey through the towns of Khalikota, Vikrampura, Kodala, Lāṅgalaveṇi fort(64) (the-then capital of the Aṭhagarh estate), Pittala on the bank of the Ṛshikulya river, Dharākoṭa, Paṭapura, Dikṁahaṇi (Present name Digpahandi); Padmanābhapura, Bhīṁapura, till the couple reached Vijayanagarī (the capital ef the Gaṅga cniefs of the Khemundi kingdom described before) where the couple stayed for some days. The importance of these rivers, e. g. the Mahendratanayā, the Kharakhari, the Ṛshikulyā, the Aśvakulya (Present name Ghodahada) of the Ganjam district, and the Chilka lake of the Purī district has been properly shown by the poet. The depiction of the sea-voyage from the port of Barua to the Svargadvara at Purī and the crossing of the Chilka lake by boats from Garh Kokkala to Khallikota is interesting and gives a clear idea about the land route and sea routes between North Orissa and South Orissa followed by the travellers of that age. On the whole this Champū kāvya can safely be utilised as an important source of information for the history and geography of

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61. Ibid, Ganjam No. 214, 276, 279, 281 and 288.
62. Ibid, Ganjam, Nos. 18 & 26, Nos. 20, 25, 28, 46, 48 & 54.
63. It was an important fort near the confluence of the Bhargavī river with the Chilka lake and also ferry-ghat by which people went to the south after crossing the lake.
64 The ruins af a big fort and an inscription of the Sultan of Golconda of Saka year 1512 or 1590 A. D. are still to be seen there.

Orissa of the eighteenth century and as such it deserves early publication, so that it may be available to scholars for study and research.

KAVIRAJA HAREKRSHNA PUROHITA.

Kaviraja Harekrshna Purohita was another poet of Ganjam of this age, who became famous by writing the राधाविलास महाकाव्यम् a few cantos of which were published by Pandit Ananta Tripathi Sarma 65. This kāvya was written on the model of the 'Naishadha Mahākāvyam' of Śriharsh, and like him, its author Harekrshna speaks of himself and his family in the concluding stanza of each canto. This work has got four mangalācharaṇa verses, in the first of which the blessings of Lord Jagannatha have been solicited'श्रीमान्नीलाचलस्थः प्रभुरवतु सदा मां जगन्नाथनामा' The second and the third are written in praise of Gangā, whereas the 'tāṇḍava' of Śiva has been respectfully narrated in the fourth.

After mangalacharaṇa, the poet refers to the works of the Gosvamis e. g. 'गोस्वामि वृ·द प्रणिहितवचनास्वादनाभ्यासयोगात्' in which he perhaps acquired mastery.

From the concluding stanza of the first sarga, it is known that his father Nārāyaṇa, who was highly proficient in 'Vyakaraṇa', got the title of 'Sāmantarāya' from the chief 'Nārāyaṇa Deva' and the name of his mother was Aparṇā. The last stanza of the first canto informs us that the titles of 'Kavirāja' and 'Purihita' were conferred on him by his patron Rājendra Deva.

श्री नारायणदेव शेखरामणेः सामन्तरायपदं
बिभ्रद् व्याकरणार्थविन् मतिमतां वादेन नारायणः।
यं सूते हरिकृष्णसंज्ञममलाऽपर्णा च तस्यादिमः
काव्ये सर्ग इयाय चारुचरिते राधाविलासाभिधे
बिभ्राणः कविराज नामविरुदं राजेन्द्रदेवप्रभोः
पौरोहित्यमिहापि योऽकृत हरेकृष्णाभिधानो द्विजः।

65. 'The Manorama,' Sanskrit magazine, Vol. II.

काव्ये तस्य रसाकरे मृदुपदे राधाविलासाभिधे
राधाप्रेम विलास भासुरतमः सर्गो गतः पञ्चमः ॥

Rājendra Deva being the hereditary title of the Raj family of Chikiti and Nārayaṇa Deva that of the Gaṅga family of Parlakhimedi kingdom, it is not possible to ascertain their names from this work. But from the unpublished translation in Oriya verses of the 'Vālmīki or Arsa Rāmāyaṇa made by Kṛshṇachandra Rājendra, Rājā of Chikiti, the manuscripts of which are preserved in the Orissa State Museum, it is known that he could succeed in this heavy task, due to the help received from Kaviraja Harekṛshṇa Purohita e. g.

मो नाम कृष्णचन्द्रदेव मो पद राजइन्द्र देव ।
ये कविराज पुरोहित, ये हरेकृष्ण नामे ख्यात ।
ताङ्क सङ्गरे सङ्ग हेलि, ए गीत रचना मुँ कलि ।

He is identical with the author of the Radhavilāsa Mahākavya, which was perhaps written under the patronage of this Kṛshṇachandra Rājendra Deva. The date of Kṛshṇachandra in known with some amount of certainty from two grants issued by him in the 55th Aṅka and 58th Aṅka 66 of Vīrakeśarī Deva, the exact dates of which have been fixed by me on 7-1-1781 and 1-7-1783 respectively 67. So Kaviraja Harekṛshṇa Purohita finished this work near about 1780 A. D.

MAHAMAHOPADHYAYA NARAHARI PANDA.

Another famous poet of Ganjam of the mid-eighteenth century is Mahāmahopādhyāya Narahari Panda who was born in the Khajuria sasana of the Chikiti estate in Ganjam. He is credited with the authorship of some commentaries, two of which one on 'मृच्छकटिकम्' and the other on 'मेघदूतम्' have been discovered.

His tīkā on 'मेघदूतम्' is called 'ब्रह्मप्रकाशिका' in which he has displayed his poetic talent by giving an altogether new interpretation of each stanza

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66. Topographical list of Inscriptions in the Madras Presidency by V. Rangacharya, Vol. I, Ganjam, No. 271 and 272.

67. A series of seven articles have been published by me about Gajapati Vīrakeśarī Deva, vide the Jhaṁkāra, Vol. 10.

of this work. In it Lord Jagannatha has been conceived as a cloud fulfilling the eternal human desire for चतुर्वर्ग (Dharma, Artha, Kāma and Moksha) e. g.

नमो नीलाम्बरोत्सङ्गवासिने चंचलात्मने
नीलाद्रिचरमेघाय चतुर्वर्गाम्बुवर्षिणे ।

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मेघवाक्यं श्रुत्वा गुंडिचार्थं सर्वेषां विश्वजनानामागमाद्दूत इव दूतो मेघोऽस्मिन्निति ग्रन्थनाम, नतु मेघो यक्षस्य दूतो भवितुमर्हति ।

the journey of the cloud-messenger has been compared to the Gundichā or car-festival of Lord Jagannātha. Thus it is an unique commentary on this famous work of the great Kalidāsā, which still remains hidden from the view of the Sanskrit scholars, who alone can realise the importance of this tīkā.

KAVIBHŪSHAṆA GOVINDA SAMANTARAYA.

Kavibhūshaṇa Govinda Samantarāya of the Bhārdvāja gotra has traced his descent from the famous Kavichandra Viśvanātha Samantarāya, (discussed before) in the last chapter of the second part of his सुरिसर्वस्वम् which is not yet published. The genealogy as described by him is given below.

Durgādāsa
(founded the Brahmin Śasana Durgadāsapura)
|
Kavichandra Viśvanātha Śāmantāraya,
(honoured in the court of Akbar through the help of Rājā Mānasiṁha)
|
Mahādeva — Maheśvara (both the brothers settled in Banki in 1615 A. D.)
|
Trilochana Sāmantarāyā
|
Kṛshnachandra Sāmantarāya
|
Padmanabha Sāmantarāya
|
Daśarathi Samantarāya
|
Viśvanātha Sāmantarāya
|
Rāmachandra Sāmantarāya,
'Bṛhatpandita'
|
Kavibhushaṇa Govinda Sāmantaraya.

In the same chapter, the date of composition of the second part of the 'Sūri Sarvasvam' is expressed by the following sloka :

खशून्यमुनि चन्द्रमः-प्रमित शाकसम्वत्स
गते व्यरचि मे बुधा शास्त्रमेतन्मुदा ।

This work was compiled in the Śaka year Kha (0). Śūnya (0) Muni (7) and Chandramā (1). The figures when calculated from the right to the left give the Śaka year 1700 or 1778 A. D. as the date of composition of the text. Mm. H. P. Śhastri in the Notices of Sanskrit manuscripts gave a brief note on the unpublished Oriya manuscript of a Sanskrit drama entitled 'Samṛddha Madhava Natakam' composed by one Govinda Kavibhūshaṇa Sāmantarāya 68. His brief note runs as follows

68. Notices of Sanskrit manuscripts, Second Series, 1911. Vol. IV, p. 240.

"Samṛddha Maddhava Nātakaṁ by Govinda Kavibhūshaṇa Sāmantrāya of the Bharadvaja Gotra is an imitation of the Gītagovinda". He made some quotations from this work on page 240 of the same volume without any comment on the poet.

He again left a brief note on this manuscript of the unpublished Sanskrit drama in the 'Descriptive Catalogue of Sanskrit manuscripts' published by the Asiatic Society of Bengal 69 without saying anything about its author Kavibhūshaṇa Govinda. From the text of the drama quoted by the learned scholar, it appears that this drama in seven Acts, depicting the spiritual love between Śrī Kṛshṇa and Śrī Rādhā was staged in Nīlāchala or Puri befort an assembly of learned Pandits in the temple of Lord Jagannātha. There can be no doubt about the fact that the author of the two works सूरिसर्वस्वम् and समृद्धमाधव नाटकम् bearing the same name and same surname and having the same Bhāradvāja Gotra and honoured with the same title of "Kavibhūshaṇa" are one and identical.

Thus it can now be concluded that Kavibhūshaṇa Govinda flourished in the estate of Banki in the middle of the 18th century when Vīrakeśarī Deva was the ruler of Khurda. Like some of the contemporary Orissan poets, he was a staunch follower of the Goudiya school of Vaishnavism. He wrote Samṛddha Mādhava Nātakaṁ on the model of the Gītagovinda and in imitation of the famous Sanskrit drama 'Vidagdha Mādhava' written by Rūpa Gosvāmī in the middle of the 16th century. A great scholar and a poet as he was, he might have written a number of works. But up till now the above two works, have come to the notice of the scholars. He seems to have a happy and prosperous career and his name and fame as a poet spread throughout the length and breadth of Orissa even during his life-time as the manuscripts of his works are found in all parts of Orissa.

No information about his descendants is obtained from his works. But it is gathered from the works of his grand-son Kavichandra Kamalalochana Khḍgaraya that Kavibhūshaṇa Govinda had a son named

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69, Shastri – Kavya Manuscripts, V.l. VII, No. 5363, p. 261.

Kṛshṇa Chandra Khaḍgarāya about whom very little is known. But the assumption of the significant title of "Khaḍgarāya" by Kṛshṇa Chandra instead of the title of "Sāmantarāya" born by his fore-fathers since the time of Kavichandra Viśvanatha (Circa 1560-1610) for nine generations, clearly indicates that he had some connection with the court of the Rāja of Khurda, who alone could confer such titles in those days on deserving scholars. It is still to be ascertained whether he was also a San-krit scholar like his father and his son.

KAVICHANDRA KAMALALOCHANA KHAḌGARAYA.

Kāvichandra Kamalalochana Khaḍgarāya, another famous poet of this age was the grandson of Kavibhūshaṇa Govinda Samantaraya, whose short biography has been narrated before. But some years ago Dr. V. W. Karambelkar, M. A., Ph. D. in his article under the caption[71] "Three more imitations of the Gītagovinda" made an attempt to ascertain the nativity of this famous poet and wrote as follows:

"The poet Kamalalochana was with a greater probability a Bengali Brāhmaṇa brought over to Nagpur by Bhonsle Raja from Bengal in one of his campaigns in that province. This conjecture may justify the presence of the works of Kamalalochana in Nagpur only and not elsewhere in India. This solitary lamp of Chaitayna Bhakti burning in such a far-off place from Bengal leads to such a conjecture. Hence we may tentatively place our poet in the middle of the 18th century, or earlier !"

But the conjectures of the learned scholar that Kamalalochana was a Bengali Brahmaṇa brought over to Nagpur by Bhonsle Rāja and that his works are found in Nagpur only and no where else in India, are not acceptable. But Dr. Karambelkar deserves thanks of t h rin talists for throwing some light on the two previously unknown imitations of the celebrated Gītagovinda namely "Sangīta-chintamaṇi" and "Gīta-mukunda" composed by the poet Kamalalochana. The manuscripts of

71. 'The Indian Historical Quarterly,' Vol. XXV, No. 2, June, 1949, p. 98.

these two works belong to the collection of the Bhonsle Raj family of Nagpur.

The quotations from these two unpublished works of the poet given by Dr. Karambelkar help us a great deal to find out his native place. The last verse of "Sangīta-chintāmāṇi" runs as follows:

यः कृष्णखड्गरायोऽभूद् गोविन्द कविभूषणात्
तन्नन्दनः प्रबन्धस्य कर्त्ता कमललोचनः ।

This verse narrates that Kamalalochana was the son of Kṛshṇa Khaḍgarāya and grandson of Govinda Kavibhūshaṇa. In his other work called "Gītamṛta Mahākāvya" or "Gītamukunda" phrases such as "कविभूषण सुतसम्भव भणितम्" and "कविभूषण सुतनन्दन भणितम्" clearly indicated that he took pride in calling himself to be the grandson of Kavibhūshaṇa who has been mentioned as Govinda Kavibhūshaṇa in the last verse of "Sangītachintāmaṇi" quoted above. This Govinda Kavibhūshaṇa can be definitely identified with Kavibhūshaṇa Govinda Samantarāya, whose short life sketch has been given before.

Had the poet Kamalalochana been a Bengali Brāhmaṇa, manuscripts of his works would have been sulery discovered in Bengal. But not a single manuscript of any of his works has yet been noticed in Bengal to prove his Bengal origin. On the contrary palmleaf manuscripts of two other works of Kamalalochana namely 'ब्रजयुवविलास' and भगवल्लीलाचिन्तामणि has been discovered in the Puri district. The manuscript of his ब्रजयुवविलास has been noticed by Pandit Śrī Kulamani Miśra, the Smṛti Professor of the Sadāśiva Sanskrit College, Puri. The work containing seventeen sargas or cantos describes the Līlā of Śrī Rādhā and Śrī Kṛshṇa in a simple, charming and melodious style. Fortunately for us, the last verse of his work Sangītachintamaṇi, discovered in the collection of the Bhonsle Raja of Nagpur, quoted above is also found in a slightly modified form as the last verse of his unpublished work 'Vrajayubavilāsa' noticed by Professor Misra which is quoted below:

"यः कृष्णखड्गरायोऽभूद् गोविन्द कविभूषणात्
तस्य पुत्रः कृती शीमान् कविः कमललोचनः" 72

72. The Chaturanga, now-defunct Oriya monthly magazine, Vol. II, No. 6. October issue, 1947, pp. 264.

This clearly proves the identity of the authors of both the works entitled "Sangitachintamani" and 'Vrajayubavilasa.'

Palm-leaf manuscripts of his fourth work namely "Bhagavallīlā-chintāmaṇi, which is still unpublished were noticed some forty years ago in the town of Puri by the late Mahāmahopādhyāya Sadāśiva Miśra, a famous Sanskrit Pandit of Orissa 73. The late Mahamahopādhyāya Haraprasada Shāstrī also found a palm-leaf manuscript of this work in the Brahmaṇa village called Jagannātha Vidyādharpura near Sakshigopala in the district of Puri. This work containing 1500 Sanskrit slokas written in Oriya characters is a commentary of the Srīmat Bhagavata. H. P. Shastri quoted three verses from the last chapter of the work wich give the genealogy of the poet. The verses are quoted below as they have got historical significance.

आसीच्छ्री विश्वनाथः प्रवरतरभरद्वाजवंशात सः
शांतात्मा कृष्णभक्तोऽभवदथ तनुजो यस्ततो रामचन्द्रः
तत्पुत्रश्चित्रकाव्यागमरचनपटुः श्रील गोविन्दनामा
तस्यासीन्नन्दनो यः सकलगुणकलावन्दितः कृष्णचन्द्रः।

तस्यात्मजो कमललोचननामधेयः
श्री नीलशैलनिलयः कलयन्नकस्मात्।
कौतूहलं हृदि हरीरित ईशलीला-
चिन्तामणि-विवृतिमारचयांचकार॥

Colophon—इति श्री भगवल्लीलाचिंतामणौ श्री भागवतनालीपदव्याख्याने द्वादशस्कन्धार्थदिग्दर्शनम् 74.

These verses tell us that Viśvanātha, a gem of the famous Bharadvāja Kula had a son named Ramachandra who was of peaceful temparament and a great devotee of Srī Kṛshṇa. Govinda, son of Rāmachandra was famous as the author of many Chitrakāvya and Āgamas

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73. "Prachina Utkala," an Oriya Book by late Jagabandhu Sinha.
74. Notices of Sanskrit Manuscripts, Second Series by Mm. H. P. Shastri published under orders of the Government of Bengal Vol. 1911 No. 195, p. 146.

(tantra). Krshnachandra son of Govinda, who was a qualified and accomplished person, was the father of Kamalalochana. Komalalochana, through the grace of Lord Jagannatha of Puri 'श्री नीलशैलनिलयः' composed a commentary on the famous Bhāgavata Purana named 'Bhagvallīlāchintāmaṇi.' Thus the genealogy of the poet as given by himself in this work may be drawn as follows.

Viśvanītha (of the Bharadvāja gotra)
|
Ramachandra (a great devotee of Krshna)
|
Govinda (a famous scholar and poet)
|
Krshnachandra
|
The Poet Kamalalochana.

This elaborate genealogy given above fully tallies with those given by the poet himself in three of his works namely 'Sangitachintamani.' 'Gītamukunda' and 'Vrajayuvavilāsa.'

Another important point to be noticed here is that the sentence आसीच्छ्री विश्वनाथः प्रवरतर भरद्वाज वंशावतंसः found in this work is also found in the first chapter of the work Śrī Surisarvasvam composed by Kavibhūshaṇa Govinda Samantarāya 75.

All these facts stated above go to prove that Kavichandra Kamalalochana Khadgarāya was the grandson of the famous Kavibhūshaṇa Govinda Sāmantarāya, described before, who flourished in the kingdom of Banki in Orissa in the middle of the 18th century. The descendants of this renowned family of poets and scholars are still living in the village of Pāthapur under P. S. Banki in the district of Cuttack. As Govinda completed the second part of his Surisarvasvam in śaka year 1700 or 1778 A. D. his grandson Kamalalochana might be living during the last decades of the 18th century.

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75. 'Sri Surisarvasvam,' Part I, Chapter I, page 1, edited by Jagannātha Misra and published by the Asiatic Society of Bengal, 1912.

From the above, it is clear that poet Kamalalochana was an Oriya Brahmana of Banki in the District of Cuttack and lived for some years during his life-time at Puri where he composed his work called "Bhagvallīlāchintāmaṇi".

Since the beginning of the seventeenth century A. D. description of the Līlā of Śrī Rādha-Kṛshṇa became the predominant feature of the Sanskrit literature of Orissa. Nityānanda and Raghuttama Tīrtha who flourished in Orissa in the seventeenth century wrote Kāvyas entitled Śrī Kṛshṇalīlāmṛta, and Mukundavilasa respectively; the main theme of which was the Līlā of Rādhā Kṛshṇa. Kamalalochana's grand-father Govinda composed one Smṛddhamādhava Nātakam in imitation of the famous Gītagovinda. Rāmachandra Khaḍgarāya, wrote a Kāvya named Naraharicharitam. It seems that the influence of that age and examples set by his grand-father inspired poet Kamalalochana to compose three works depicting the Līlā of Rādhā-Kṛshṇa, which could vie with the Gītagovinda, a brightest gem in the Sanskrit literature. As he was a follower of the Gauḍīya school of Vaishṇavism like his grand-father Srīla Govinda, he pays homage to Gourchandra or Śrī Chaitanya in his works Sangītachintāmaṇi and Gītamukunda.

The reason of discovery of the manuscripts of the works of Kamalalochana in the collection of the Bhonsle Raja of Nagpur may be as follows. The two sanads found in possession of Śrī Ranganatha Deva Gosvāmī, the Mahanta of the Tota Gopinatha Maṭha at Puri clearly indicate that the Bhonsle Raja family was favourably disposed towards the Gauḍīya school of Vaishṇavism. The first sanad was granted by Janoji Bhonsle of Nagpur to Śrī Vāsudeva Gosvāmi, a decandant of Nityānanda and the Mahanta of the Tota Gopinatha Maṭha at Puri. This was an order issued by Janoji to Śrī Vāsudeva Gosvami to collect taxes from the Gadajats and Mahals. The second sanad was granted by Rāghavji to Vrajadeva Gosvāmī, son of Śrī Vāsudeva Gosvāmī in the Hija year 1203 1788-89 A. D. It is also note-worthy that Śrī Vāsudeva Gosvāmī and Vraja Deva Gosvāmī were respectively the mantragurus of Vīrakeśari Deva (1737-1792 A. D.) and Divyasiṁha Deva (1792 1796 A. D.) the

rulers of Khurda 76. The assumption of the title of Kavichandra by poet Kamalalochana tends to establish his connection with the royal court at Khurda, because the Rulers of Khurda used to confer such titles on talented scholars for their poetic attainments. So it was quite possible for poet Kamalalochana to get the patronage of Raghuji Bhonsle of Nagpur with the help of Divyasiṁha Deva, who owed allegiance to the Rāja of Nagpur. It is for this reason that the manuscripts of the two of his works are still found in the collection of the Bhonsle Raja of Nagpur. Kamalalochana must have gone to Nagpur before 1803 A. D. as in that year the political relation between the Rājās of Khurda and the Bhonsle Rulers of Nagpur ceased due to the occupation of the coastal tracts of Orissa by the British as a result of the Treaty of Deogaon. It might be that the two works "Saṅgitachintāmaṇi" and 'Gītamukunda' were composed during his stay at Nagpur as their manuscripts have not yet been found in Orissa, while the manuscripts of his two other works are found in Puri and the adjoining Brāhmaṇa villages. He might have written some other works besides the four already noticed, which are still to be brought to light by intensive search of manunscripts.

Thus it can be concluded that poet Kamalalochana was an Oriya Brahmaṇa of the Bhāradvāja Gotra and flourished in the last quarter of the eighteenth century. He belonged to a family of poets and scholars. He was a follower of the Goudīya Vaishṇavism like his celebrated grand-father Kavibhūshaṇa Govinda, and many other Orissan poets of his age. He was a court poet of the Raja of Khurda from whom he got the title of Kavichandra and with his help he was able to get the patronage of the Bhonsle Raja of Nagpur some time before 1803 A. D.

RAMACHANDRA MIŚRA

The family of Rāmachandra Miśra, grand-father of Mahamahopadhyaya Kṛshṇa Miśra was reputed for culture of Sanskrit in Orissa. Ramachandra son of Mṛtyuñjaya Miśra having Kautsa gotra, came to the forefront by writing the 'बुधनन्दिनी टीका' on the 'सहृदयानन्द

76 J.K.H.R.S., Vol. I, pp. 133-142.

महाकाव्यम्' of Kṛshṇānanda Sandhivigrahika Mahāpātra (discussed before) a manuscript of which was first noticed by Mm. H. P. Shāstri 77. The author gives some information about him in the colophon of this work.* Rāmachandra is described as proficient in different branches of learning, performer of sacrifices, an object of reverence of the learned people and the moon of the Kautsa family by his grandson Kṛshṇa Miśra, from which it may be presumed that he was the author of some works besides this commentary, which remains still unknown.

He can be assigned to the last quarter of the seven century as the period of literary activities of his grandson Kṛshṇa Miśra has been fixed between 1720-1740 A. D. 78.

MAHAMAHOPADYAYA KṚSHṆA MIŚRA

Mahāmahopādhyāya Kṛshṇa Miśra, son of Paramānanda Miśra and grandson of the above Rāmachandra Miśra was a leading Oriya scholar of the eighteenth century. He speaks of his family in the two introductory verses of his commentary on 'Sāhityaratnākara which are quoted below e. g.

नानाशास्त्र विशारदो द्विजवरो यो रामनाम महान्
यज्वा कौत्सकुलावली हिमकरः प्रादुर्बभूवोत्कले।
कृष्णस्तत्तनयात्मजः कविसुधीः साहित्यरत्नाकरा-
लङ्कारस्य सुधाकराख्यममलं व्याख्यानमाख्यात्यसौ (V 2)

× × ×

विद्वन्मण्डलमण्डनेन जनितः कौत्सान्वय द्योतिना
यो रामाह्वयदीक्षितेन परमानन्दाख्य मिश्रोमहान्।

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77. Shāstri, Notices of Sanskrit Manuscripts, 1911, Vol. IV, p. 244.
78. Vide my artcle on Kṛshṇa Miśra, O. H. R. J., Vol., VI pt. I pp. 60-68.

* कौत्सस्यगोत्राज्जातात् म त्युञ्जयमिश्र मेदिनीदेवात्
श्री रामचन्द्रमिश्रैर्व्याख्यातः पंचदशः सर्गः॥
इति श्री म त्युञ्जय मिश्रस तु विरचितायां सहृदयानन्द टीकायां बुधनन्दिन्यां पंचदशः सर्गः।

तत् पुण्योत्थ सुतस्य कृष्णविदुषः साहित्यरत्नाकर-
स्यालङ्कार सुधाकरे रुचिकरे पूर्णा इयं कौमुदी ॥

From the above verses it is known that Kṛshṇa Miśra, the grandson of Ramachandra Miśra, who was famous in Utkala for his mastery in different branches of learning, and the son of Paramānanda Miśra. wrote a commentary on 'साहित्य रत्नाकरः' called 'सुधाकर'. In the colophon of this work he speaks very highly of himself.

इति श्रीमत् कौत्सकुलकैरव शरन्निशाकर न्यायवैशेषिक-श्लेष- भाष्यादि शास्त्राकूपार पारङ्गम-साहित्य-सङ्गीत-प्राकृत ज्योतिष च्छन्दागम गर्वसर्वंकष महामहोपाध्याय कृष्णमिश्र विरचिते साहित्यरत्नाकरविवरणेऽलङ्कार सुधाकरे ..

The same eulogistic description is also found in the colophon of कालसर्वस्वम् a work on Dharmaśāstra written by him 79, with some additions, e. g. मीमांसा after वैशेषिक and पाटीगोजाद before गर्वसर्वङ्कष. Thus Kṛshṇa Miśra claims mastery over the following subjects Nyāya, Vaiśeshika, Mīmāṁsa, Śesha and bhashya or śesha bhāshya (?), Sāhitya, Saṅgīta, Chhandas, Prakṛta, Jyotisha. Pāṭīgaṇita, Vījagaṇita, Āgama which was undoubtedly a unique achievement for any scholars. It may be presumed that he was the author of a large number of work, but unfortunately only three of his works have yet been discovered. (1) कालसर्वस्वम्, (2) अलङ्कार सुधाकर टीका, (3) कृष्णमिश्र प्रक्रिया which he wrote following the grammar by Vardhamana (इतिश्री कृष्णमिश्र विरचितायां वर्द्धमानानुसारिण्यां प्रक्रियायां) In his Kālasarvasvam he refers to his another work called शुद्धिसर्वस्वम् e. g. उपवासं तत्र शुद्धिसर्वस्वे वक्ष्यामः. There is a manuscript on Tantra called त्रिदण्यापद्धतिः in our Museum collections, written by one Kṛshṇa Miśra, who seems identical with this author. He was perhaps the author of नक्षत्रचूडामणिः Search for his other works is being made, which is hoped to be crowned with success.

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79. a) O. H. R. J. Vol, VI. pp. 60-68.
b) Descriptive Catalogue of Sanskrit Manuscripts in the Orissa State Museum, Vol- I, Preface, P. XXXV-XXXVIII.

TIME OF KṚSHṆA MIŚRA:- He does not mention the date of composition in any of the three works so far studied. But he can safely be placed after 1632 A. D. as he wrote a commentary of साहित्य-रत्नाकरः which was composed during the reign of Raghunātha Nāyaka, king of Tanjore (1614-1632 A. D.). He can even be placed after the great Gadādhara Rajaguru (1700-1720 A. D.), whose works दीक्षासारः and योगसारः are referred to in his काल सर्वस्वम्. So he may tentatively be assigned to the second quarter of the 18th century. The title of महा-महोपाध्याय was perhaps conferred on him by Gajapati Vīrakeśarī Deva, of Khurda, who had a long reign of 57 years, (1736-1793 A. D.) and is known to be a great patron of learning.

LAKSHMAṆA BHAṬṬA.

Lakshmaṇa Bhaṭṭa was the author of the रसिकरञ्जदा टीका on the famous Gītagovinda, manuscripts of which are found all over Orissa. From the mangalacharaṇa verses quoted below, it is known that the author was a devotee of Śrī Rādhā Kṛshṇa, was lucky to get the blessings of Lord Jagannatha, and was a follower of the Vaishṇava faith preached by Śrī Chaitanya. His रसिकरञ्जदा commentary was written with materials elicited from commentaries written before.

अन्योन्य प्रेमपीयूषास्वादनात्तृप्तमानसौ
स्फुरतां हृदि मे नित्य राधामदनमोहनौ (V1)
मद्विधदुर्विधबन्धुः सञ्जयति नीलाचलेन्द्रपूर्णेन्दुः
येनाहं बहुकृपया निजांघ्रि सेवामृतैः पुष्टः ॥(V2)
संसारतापसन्ताप स्वप्रेमरसवर्षणैः
विश्वमाप्यायितं येनतं चैतन्यघनं नुमः ॥(V3)
पूर्वैर्विरचिता यास्तु टीकाः सर्वार्थबोधिकाः
साध्यः सारं समाकृष्य ग्रथ्नाम्यत्र यथारुचि (V5)

The date of composition of his रसिकरञ्जदा टीका at Purushottama or Puri as given in the last verse of this work is Śaka year 1664 or 1742 A. D., when Gajapati Vīrakeśarī Deva was the ruler of the Khurda territory. He also wrote a Kavya in Oriya called श्रीकृष्णलीलामृत on the tenth day of

Tula, in the 53rd Anka of this king the exact corresponding date of which in the Christian era has been fixed by me on the 23rd, October, 1778 A. D. (80) No other work of this commentator is known so far.

GAJAPATI JAGANNATHA NARAYAṆA DEVA.

Gajapati Jagannātha Nārāyaṇa Deva, the Rājā of Paralakhimindi (c. 1718-1767 A. D.) was an enlightened and powerful chieftain like his contemporary Purushottama Anaṅgabhīma Deva, about whom some discussion has been made before. The authorship of 'सङ्गीतनारायणम्' 'आयुर्दायकौमुदी' and कविकण्ठ हार: is attributed to him. But the real author of 'सङ्गीतनारायणम्' was his guru Kaviratna Purushottama Miśra, to whom Nārāyaṇa Deva has very respectfully referred in several places of his work. In it he also claims the authorship of another work called 'अलङ्कार चन्द्रिका' e. g. मत्कृतांलङ्कारचन्द्रिकायां सर्वं प्रपञ्चिता:. No discussion need be made about 'आयुर्दाय कौमुदी' which will be dealt in a separate volume. The real author of 'कविकण्ठहार:' was Lokanātha Tripathī, as will be shown later on. The credit of authorship of these works may not go to this scion of the famous Gaṅga family of Orissa, but there can be no doubt about the fact that this highly-cultured chief ruling on the southern border of the Oriya speaking region earned great reputation for his valour in fighting against the British domination and extending patronage to deserving scholars of his days.

He also made worthy contribution to old Oriya literatureyb writing two Kāvyas called 'नववृन्दावनचन्द्र विहार' and 'प्रभावती परिणय'. From a stanza, quoted bellow, it is known that he began his 'नववृन्दावन चन्द्र-विहार' on Kārtika, śukla panchamī, in Sarvajita Samvatsara, when Saka year 1689 was current and finished it on Māgha, Vasantapanchamī, Tuesday of the same year 81. The exact dates have been calculated by

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80. An Indian Ephemeris, Vol VI. P. 357.

श्री वीरकेशरी देव तेपन अङ्क तुलमास
दशदिन दिन दश दण्ड ठारे एहु गीत शेष ।
81 शकाब्द षोलश अणनउ
सम्वत्सरनाम सर्वजित हे सुमने
कार्त्तिक शुक्लप चमीरे आरम्भकलु ए ग्रन्थ विधान
माघ प चमीरे पूर्ण ।
मङ्गलवार द्वादश दण्ड भोग क्तीश लिता प्रमाण ।

me as 7-11-1766 to 3-2 1767. (82) The manuscript of his other work has also been discovered. The memory of this benevolent chief is still cherished by the people of South Orissa.

KAVIBHŪSAṆA GOPīNATHA PATRA

Kavibhūsaṇa Gopīnatha Pātra enriched the Alaṅkāra literature in Sanskit by his laudable work 'कविचिन्तामणिः' which still remains unpublished. This work is divided into 25 Kiraṇas, or sections, and in the colophon at the end of each Kiraṇa, the author speaks of himself thus 'इति श्रीमत् खिमुण्डिमहाराज्येश्वर गङ्गवंशावतंस वीर श्री गजपति जगन्नाथनारायण देवविद्वत् सभाराजित प्रबन्धकवित्राप्रकाशक करणकुल सम्भव कविभिषग्वर वासुदेवपात्र तनय शी॰ गोपीनाथ कविभूषण कृतौ कविचिन्तामणौ'।

From this we know that he was the son of Vasudeva Pātra of the Karaṇa family, who was a poet and physician of note and adorned the court of Gajapati Jagannātha Nārayaṇa Deva of the Gaṅga lineage, who was the king of Khemundi (Parala-Khimindi). kingdom. Vāsudeva was the reputed author of some works in prose and poetry none of of which has been brought to light. Again in the concluding verses of his work he speaks of his patron and his father e. g.

शी॰मद् गङ्गाधिवंश प्रचुरजलधिजः सत्कलामंडिताङ्गः
साहित्यादि प्रमोदामृतभरिततनू राजते भूपचन्द्रः।
सत्कारैः प्रीतियुक्तैः कविजनकमुदामोददाने प्रसन्ने
दुःखध्वान्तस्य हन्ता प्रवरधि गुणिनां श्री जगन्नाथ नामा॥

आयुर्वेदसुधासमुद्र विलसत् सत् कर्णधारो महान्
धर्मज्ञान विवेक भूषणपरो विद्यारसज्ञः सदा
शी॰मद्राजसभा नियुक्तवचन व्यापार पारंगमो
वादाढ्यं कविभूषणं जनितवान् शी॰वासुदेवः कविः॥

The work begins with a prayer to Śrī Kṛshṇa in the company of Śrī Radhā surrounded of Gopīs. In it author has profusely quoted

82. An Indian Ephemeris by Pillai Vol. VI, p. 335 336.

from a large number of works, an alphabetical list of which has been given, while noticing the manuscript No. 226 of this catalogue. The subject matter of each Kiraṇa or section has also been given there. Scholars interested in the study of and research on the development of Alaṅkāra literature in Orissa from the days of Vidyādhar (C.1250 A.D.) upto the middle of the 18th century will get enough materials in this work. The date of composition of this work may be fixed before 1763 A. D. because his patron Jagannātha Nārāyaṇa deva, for whose satisfaction it was written was absent from his capital having gone on pilgrimage to differant holy places of India.

In an introductory stanza of this work, it is stated that he had written a beautiful Kāvya in Oriya called 'रामविहार' which was highly appreciated and was also the author of some Chitra Kāvyas e. g.

पूर्व रामविहारगीतमतुलं राज्ञां सदोमंडनं
सत्काव्यं सरसोत्कलीयवचनै र्युक्तं मयोक्तं महत्।
इत्याद्या बहवो रसोक्तिरचिता भक्ता जनैरादृता
ग्रन्थाश्चित्र कवित्वभाव वचनालंकार संराजिताः॥

His "रामविहार" was finished in आनन्द सम्वत्सर or 1734A. D.

LOKANATHA TRIPATHI.

Lokanātha Tripāthī author of कविकंठहार: was a resident of the town of Parlakhimidi like his contemporary Kavibhūsaṇa Gopīnātha Pātra and was a descendant of the Rajaguru family of the estate. But fortune did not smile on him in spite of his birth in a high family and inborn talent as a poet due to his constant suffering from some incurable disease and inimical attitute of his elder brother, ultimately resulting in his dire poverty and helpless plight, which he has very pathetically lamented in some of his prayer songs. The pinch of poverty compelled him to approach some leading personages of Ganjam area like Kṛpāsindhu Narendra Deva, Raja of Mahuri; Śrī Kṛshṇa Bhanja, the chief of Gumusar, Mansingh of Khallikota, and Kūrmanātha Pātra, an influential minister to gain their favours but he was not crowned with much success. At last he was able to get the patronage of the enlightned chief Jagannātha Nārāyaṇa Deva to whom, out of gratitude he ascribed the author-

ship of his work कविकण्ठहारः. In the benedictory verse, prayer is made to Śrī Rādha Kṛshṇa and in the second the names of the work and its author are stated e. g.

श्रीकृष्णं जलदश्यामं जगच्चरमकारणम्
वृषभानुसुतासक्तमानसं प्रणमाम्यहम् ।
शीमज्जगन्नाथ नारायण देवेन भूभुजा
कविकण्ठहार इति ग्रन्थोऽय रच्यते मया ॥

The work is divided into ten sections each of which is called a विरचन and the subject matter of each section has been noted while noticing the manuscript No. 223 of this catalogue. The date of composition of this work is circa 1760 A. D.

KAVIRATNA-PUROHITA SADAŚIVA UDGATA

Kaviratna Purohita Sadaśiva Udgātā, is now known as the author of a rūpaka (drama) named प्रमुदित गोविन्द नाटकम् the manuscript of which was collected by Pandit Ananta Tripathi Sarma, from the Ganjam district. This drama in six Acts was written in imitation of famous Gītagovinda. In the mangalācharaṇa the author solicits the blessing of God Śiva. From a quotation made below from the introductory portion of his drama, its author Śadasiva is known to be a descendant of the famous Vatsakula, with the family surname Udgatā and the title of Kaviratna Purohita is stated to have been conferred on him by some king of Dharakote whose name is not given e. g. अस्ति तावत्वत्सकुल कैरवाकरायणस्य प्रथितकविरत्नपुरोहितराजपदवीकत्य कवेः सदाशिवोद्गातुरभिनव मुदित गोविन्द नाम रूपकम् The date of the author is not known; but he may tentatively be assigned to the eighteenth century when works depicting the līlā or divine sport of Śrī Rādhā Kṛshṇa was gaining approbation in every royal court: His descendants are still living in the Tilottamadevipur sasan of Dharakote.

KAVIVARA NILAKAṆṬHA MIŚRA.

Kavivara Nīlakaṇṭha, was the author of the मञ्जमहोदयम् a historical drama, which was edited and published with short notes and introduction by Pandita Banāmbara Āchārya, Sahityachārya in 1946, in Oriya characters. It is not a drama in the real sense, but like the famous गंगवंशानुचरितम् चम्पू discussed before. It is written in the form of a

dialogue between two Yakshas named "Ananga Kalebara" and "Priyamvada" who being cursed by Kubera, came from heaven to this holy Bharatavārsa for making penance for their sin; the two descended near the "Gonasikā" hill, the source of the holy Vaitaraṇī river, and visited all the holy places on its bank. In course of onversation between the two, the author has narrated the history of the Keonjhara State through which this sacred river flows from early times upto the time of his patrons Balabhadra Bhanja (1764-1792 A. D), who is the real hero of this work. The traditional genealogy given in this work is of course not acceptable, but it supplies ample materials for the history of the eighteenth century. Its special feature is the description of the eight hill forts under the Raja of Keonjhara with the military strength of each, which is very scarcely found in a Sanskrit work. The poet presents a vivid description of the rivers and mountains, temples and castles and the aboriginal people of this State. The depiction of the life of these tribal people as given in this work is very impressive and interesting and is perhaps the only account so far available in Orissa. The work has rightly been described as a gazetteer of Keonjhar in the modern sense of the pre-British period by Pandit Vinayaka Misra 83. The date of composition can be fixed with some amount of certainty as it mentions the defeat of Rajā Rama Pandita, the Marhatta Subedar of Orissa (1778-1782 A. D.) by the king of Barma, which is an important event in the history of Orissa It also records the accession of Janardana Bhanja on the throne of Keonjhara which took place in 1792 A. D. So this work was composed in the last decade of the 18th century.

The poet speaks of himself in a verse which is quoted below.

ग्रामस्थो नरसिंहदेव नृपतेः शी दिव्यसिंहः सुधीः
शी मद्वत्सकुलोद्भवः स सुषुवे देवी सुवर्णां च यम्
दुर्गोपासक नीलकंठ कविना तं न स्वशक्त्या कृत
नूत्न नाटकरत्नमेतदनिशं विद्वन्मुदे जायताम्।

From this it is known that the poet was the son of Divyasimha Miśra and "Suvarṇā Devi" having the Vatsagotra, and was a devotee of Śrī

83. Introduction page III by Pandita Vinayaka Misra.

Durgā. He hailed from the Brāhmaṇa village Narasingpur, which the editor located in the ex-Keonjhara State. But this can be identified with more satisfaction with Narasinghpura near Sakhigopala, which was noted for Durgāpujā and also as the seat of scholars of the Vatsagotra, which is corroborated by his prayer to Śrī Durgā in the first mangalacharaṇa verse of the work and the mention of the Vatsagotra in the stanza quoted above.

RAJA YADUNATHA SIMHA MAHAPATRA.

Yadunātha Simha Mahāpatra of the Tuṅga royal family was the author of अभिनयदर्पण प्रकाशः which has got wide circulation in the land, as the classical "Odisi" dance and "Odisi music" of Orissa were being regulated by the injuctions given in this work. The utility of the manuscript (No. 248) has been enhanced as the translation of the text in old Oriya prose is given to facilitate the understanding of this technical work. In a verse at the end quoted below the names of the author and the work are given e.g.

श्रीतुङ्गान्वयनृपतेः सुतः सुधीरो
य चक्रे किल यदुनाथ राजसिंहः।
त सन्तोऽप्यभिनय दर्पण प्रकाश
नाट्येषु निपुणतया प्रकाशयन्तु।

Yadunātha Simha, the author of this work was a chief of the Tuṅga royal family of the ex-State Tigiria not far from the city of Cuttack. He can be assigned to the 1st qurter of the 18th century as his grondson Harihara Khetri Viravara Champati Simha Mahapatra ascended the throne on 27-2-1844. 84.

GOPINATH MIŚRA

Besides the works discussed above, some commentaries on original works were also written during this period. One Gopinath Misra

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84. 'List of title holders of the Presidency of Bengal, prepared by the Goveanmen t of Bengal, 1878 A.D.'

whose identity is not yet known wrote a commentary called 'दर्पणप्रभा' on the 'Sahitya Darpaṇa of the famous Visvanātha Kavirāj, the manuscript of which (No. 246) has been noticed in this volume. After offering his prayer to Sitā, the author speaks of his work thus.

नत्वा नारायणं भक्त्या गोपीनाथेन कौतुकात्
सुखग्रहार्थमर्थानां तन्यते दर्पणप्रभा ॥

Nothing more can be said about his identity and time of this work, as its manuscript is incomplete and contains the comments on the first two chapters of S. D. only.

LOKANATHA DIKSHITA

Lokanātha Dīkshita was a disciple of the above Gopīnatha Miśra and wrote a commentary on "Sahitya Darpaṇa" called प्रभास्फुर्त्ति a complete manuscript of which has been discovered. He wrote it after consulting the दर्पणप्रभा of his preceptor, which will be evident from the verse quoted below from his work.

श्री गोपीनाथ गुरुभि र्निर्मितां दर्पणप्रभाम्
आलोच्य लोकनाथेन प्रभास्फुर्त्ति र्विविच्यते ।

Elsewhere he speaks: गोपीनाथ प्रणिहितदिशा जायमाने मदीये
ग्रन्थे दोषोद्धरणरसिकं मानसं स्यात् शुभं वः ॥

This Lokanātha Dīkshita may be identified with Lokanātha Rāyaguru who is very respectfully mentioned in the last colophon verse of शृङ्गारवीचिः and in the शिवाष्टकम् by Nilakaṇṭha Mahīpātra; both of which were noticed by H. P. Shastri 85. e. g.

आरत्नाकर सीमपिष्टप सरः खेलद्यशःसारसा
आसन् भूमितलेऽत्र रायगुरवो ये लोकनाथाह्वयाः ।
तच्छात्रः करुणैकपात्रमभवत् यो नीलदण्ठो महा-
पात्रस्तस्य समाप्तताभियमगात् शृङ्गारवीचिः कृतिः ।

85. 'Descriptive Catalogue of Sanskrit Manuscripss,' Shastri, Vol. VII, pp. 205-207.

A few folios of the tīkā on शकुन्तला नाटकम् by one "Agnichit Lokanatha" are preserved in our museum, who may be identified with Lokanatha Dikshita.

If the two identifications suggested above are proved to be correct, this Lokanātha will be reckoned as a reputed scholar of the age.

NILAKAṆṬHA MAHAPATRA.

Nīlakaṇṭha Mahāpatra author of शृंगारवीचिः, सम्बोधनशतकम्, शिवाष्टकम् and others noticed for the first time by H. P. Shastri; was a descendant of Ananta Sāmanta Mahāpātra having Vatsa gotra, as is known from the very lengthy colophon at the end of his शिवाष्टकम् relevant portions from which are quoted below, e. g.,

इति श्रीमन्निखिलमहीमण्डलक्षितिवृन्दारक वृन्द मौलिमुकुटालङ्कार श्रीमद् वत्सव'श प्रभव-अनन्त सामन्तावत'स कीर्त्ति + + + गौरवेतरजन दुर्बोध्य वचना-रचना प्राग्भार रञ्जित + + + लोकनाथरायगुरु छात्र श्री नीलकण्ठ महापात्र विरचित' शिवाष्टक' सम्पूर्ण'म् ।

Vīra Narasingpur sāsana near Sakhigopala was the seat of Samanta Brahmaṇa families having Vatsa gotra and the surname Mahā-pātra 86. So Nīlakantha may be taken as a resident of that place. Some discussion about his preceptor Lokanātha Rayaguru has been made above. Nīlakaṇṭha may be assigned to the last quarter of the 18th century.

RAMACHANDRA ŚARMA.

There is a manuscript of a commentary on काव्यप्रकाशः called कलावती in the manuscript collection of our Museum (No. 232), the author of which is one Kavichakravartī Rāmachandra Śarmā about whom no other information is available. He may tentatively be identified with Rāma Śarmā, the father of the famous Kavibhūshaṇa Govinda Samantarāya.

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86. Brahmins of the highest rank Orissa began to be called 'Samanta. next to whom were the Bhaṭṭa Miśra.

KAVICHANDRA PITAMBARA MIŚRA.

According to Hunter 87, Kavichandra Pītāmbara Miśra was the author of the following works, (१) गुण्डिचाचम्पू (२) नारायण शतकटीका (३) जातकालङ्कारटीका (४) रामविरुदावली (५) पीताम्बरी चण्डी। Nothing can be said about No. 1 and No. 4 as their manuscripts have not yet been noticed, No. 3 does not come under the scope of this volume. We have got a manuscript of the tīkā on Chandī, which is called तत्त्वार्थदीपिका. But this is written by one Pītāmbara Ratha, son of Padmanābha Ratha Dīkshita and grand son of Śrī Rāmachandra Ratha Dīkshita 88.

But Pītambara Miśra, author of the विशदचन्द्रिकाटीका on Nārāyaṇa Śatakam of Vidyākara Purohita discussed before, was the son of one Nṛsiṁha Miśra, and was also a poet of some reputation.

विद्वन्मदद्विरदसिंहनृपसिंह सूनुः
पीताम्बरः कविकदम्बककेशरीशः।
विद्याकराभिधपुरोहित सूरिकल्प्त-
नारायणीय शतकस्य चकार टीकाम्॥

So the authorship of this tīkā alone can be definitely ascribed to Kavichandra Pītāmbara Miśra, who is tentatively assigned to the eighteenth century.

NILAMBARA ACHARYA.

Nīlāmbara Acharya, was the author of a work called चन्दनयात्रा-चम्पू a manuscript of which (No. 37) is preserved in our Museum collection. The subject matter of this as the name indicates, is the Chandana-Yātra or the summer festival (when Chandana or sandal-wood past is used profusely on the body of the deities) of Lord Jagannatha which is

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87. Orissa, Vol. II, Appendix, IX Page. 207.

88. श्री रामचन्द्ररथदीक्षित पुत्रमुख्य-
श्री पद्मनाभरथदीक्षितनन्दनेन
पीताम्बरेण कविनाविदुषां वरेण
व्याख्यायते सुकृतिना स्तुतिरम्बिकायाः।

observed as a national festival through out Orissa from the Akshaya tṛtīya (third day of the bright fortnight of the lunar month of Vaiśākha) for 21 days at Puri and other places and 22 days at Bhubaneswara. The author was a descendant of the Kautsa gotra, and wrote it at the bidding of a king whose name is not mentioned.

'प्रख्यात विद्वद्धुरन्धर स्वच्छ कौत्ससवंशांकुर कतमवचसा समुज्ज्वलीकरणाय श्रीमगवतो जगन्नाथदेवस्य चन्दनयात्राचरित्रानुवर्णनमारभमाणः समादिष्टोऽप्यधिसमाज मार्य्यचरितेन नरपतिना नीलाम्बरनामकवि.... + + + अचार्य्यपादैः।

Though the author has described an important festival of God Vishṇu, he has solicited the blessing of Śaṅkara (Śiva) in the mangalā-charaṇa verse of this work. He may be tentatively assigned to the pre-British period. This Champū kāvya, is a welcome addition to the works of this category in Sanskrit literature.

BRITISH PERIOD.

With the annexation of South Orissa (to the south of the Chilka lake) and north Orissa to the British Empire, in 1765 A. D. and 1803 A. D. respectively, the course of Sanskrit culture which was slowly but continually flowing during the Muslim and Marhatta periods (1568-1803 A. D.) practically dried in the sands of the cultural conquest of British Imperialism. Just after the spread of their supremacy, the ruling house af Khurda, which was a constant source of inspiration for Sanskrit (as well as Oriya) Paṇḍitas and the spiritual head of all the ruling chiefs, Chieftains, Zsmindars. and other land-holders of the entire Oriya speaking tract, was totally annihilated to the great disappointment of the world of scholars. The other centres of culture in Orissa, like Gumsar, Parlakhimdi, Vijayanagar and Jeypore in south Orissa; Sambalpur in west Orissa and also the smaller ones were practically crushed under the British yoke. The "Muktimandapa-Sabha' at Puri, which was the fountain head of all distinctions was totally crippled. The introduction of English education and full encouragement given by the ruling authorities to the study and propagation of this totally foreign language, its adoption as the only medium of higher education and administration pushed the Sanskrit pandits to the back ground and dealt a death blow to its culture. In spite of these adverse

circumstances, we find some Sanskrit scholars during the long British rule over this land, about some of whom discussion is made below to give an idea about the decline of Sanskit literature in Orissa.

NARASIMHA DASA.

Narasiṁha Dāsa was the author of a work called 'गोदारङ्गविलास: an incomplete manuscript of which is preserved in our Musem (No. 69) From the last verse of the third canto it is known that Narasimha belonged to the town of Asika in the Ganjam district e. g. लोकेषु प्रथिता आसिकापुर जगन्नाथस्य पादार्पित" and इति श्री गोदारङ्ग विलासे महाकाव्ये नरसिंह दास विरचिते"।

There is also another incomplete manuscript of a work called अभिनव जगन्नाथ प्रस्ताव: the author of which was Narasiṁha Dāsa of the Bhāradvāja Kula, इतिश्री मदश्वानन कृपालब्धभारद्वाज कुल कमलाकर मिहिर महामहिम नरसिंहदास पंडित विरचिते अभिनव जगन्नाथप्रस्तावे औपनासिके' Both the authors are identical as in this work also, Asikā, the place of birth of the poet is brought into prominence as in the other. From this we know that the poet was the son of Raṅgaṇātha Dāsa, who was a follower of 'विशिष्टाद्वैत' faith of Śrī Ramanujachārya, and one Raṅgannatha Bhaṭṭa Desika was his guru. He installed four wooden images in the town of Asikā of Jagannātha Balabhadra, Subhadrā ane Sudarśana, for which the work was called' 'अभिनवजगन्नाथ प्रस्ताव'

In the colophon there is a date (शकाब्दे बाणकालाश्वनक्षत्रेश 1735 Śaka or 1813 A. D. which may be taken as the date of composition of the work.

As Kāvyas they are of inferior, typical of the decandent period, but they have got some importance for furnishing some historical information about the town of Asika and other places.

DAMODARA SIMHA

Dāmodara Simha, author of उत्कण्ठामालिका was a Zamindar of Dharākota estate in the Ganjam district in the first half of the last century. The work is not of much importance.

GAṄGADHARA.

Gaṅgadhara is known by his only work called नृसिंहशतकम् a complete manuscript of which (No. 85) is noticed in this volume. From the last verse of this work it is known that he, who was like a moon of the Kautsa family sang the glory of Narasiṁha in 100 stanzas in which his poetic gift is displayed. The date of this poet can not be ascertained. He may even be placed before the British period.

HARI ŚARMA:

Hari Śarmā was the author of "माधवचरित चंपू" the subject matter of which is the story of the installation of the deity of Jagannātha in the great temple at Puri as recorded in the Kapila Saṁhitā. The poet attempted to put this very familiar story in the from of a Champū Kāvya as Champūs were very popular in that age. Nothing is known about the date of this poet.

BHUBANEŚVARA MIŚRA BAḌAPANDA.

Late Bhubaneśvar Miśra Baḍapanda, an inhabitant of small Ex-State of Tigiria, was the author of some works, of which only आनंद दामोदर चम्पू has been published. He was a poet of the Darbar of the Ex-State of Bamra.

KAVICHANDRA BHUBANEŚVARA RATHA.

Late Kavichandra Bhubaneśvara Ratha who belonged to the ex-State of Athagarh wrote a work called रुक्मिणीपरिणय महाकाव्यम् under the patronage of Viśvanātha Deva, the-then ruling chief of the State.

MAHAMAHOPADHYAYA SADAŚIVA MIŚRA KAVYAKANṬHA

Late Mahamahopadhyaya Sadāśiva Miśra, was a reputed Sanskrit scholar of the Puri district in the last quarter of the last century and the first quarter of the present century. For the revival of Sanskrit culture in Orissa he helped a lot in the establishment of a Sanskrit College at Puri which now goes by his name in commemoration of his noble work. He rendered all possible assistance to late Mm. H. P. Shāstrī, and his party to conduct systematic search of manuscripts in the

District of Puri. He was the author of some works in Sanskrit of which his कल्यापत्धर्मसर्वस्वम् a Dharmaśāstra work and चंदनचंपूकाव्यम् (published in 1900 A. D.) are now available.

MAHAMAHOPADHAYA CHANDRA ŚEKHAR SIMHA SAMANTA

Late Mahāmahopādyaya Chandraśekhara born in the royal family of the ex-State of Khandapada in the Puri District, became famous in India for his work सिद्धांत दर्पण printed in Devanagari scripts which will be discussed in the proper place.

VIŚVANATHA MAHAPATRA.

Late Viśvanatha Mahāpātra, the first principal of the Sadāśiva Sanskrit College, Puri was the author of some works of which the following are known:- 1) कांचीविजयम्, 2) सरस्वती विलासः, (an Alaṅkāra work) and 3) सावित्री परिणयम्, His "Kañchī Vijayaṁ" is a historical Kavya in twenty cantos, which was appreciated in the learned society.

MADHŪSŪDANA TARKAVACHASPATI.

Late Madhusūdana, born in the village of Vīra Balabhadrapur near Puri, became famous as a Sanskrit scholar, and adorned the court of the chief of the ex-Bamra State. The following works written by him are known:-1) हनुमत्सन्देशम् 2) ताराशशाङ्कम् (two beautiful imitations of the famous Meghadūtaṁ), 3) मायाशवरी (Nātaka) 4) लक्ष्मीशतकम् 5) हस्तिशतकम् 6) सोमनाथशतकम् (three Khanda Kavyas) all of which are unpublished. He wrote a commentary called नौका on 'Sahitya Ratnakara,' and a tīka on ध्वन्यालोकः called अवधान and these two have been published.

Late Mm. Jagannath Miśra of Puri is known by his नवकलेवर-षडशीतिः and others which sitll remain unpublished. Late Sudarśana Pāthī. Professor, S.S. College, Puri wrote the following dramas, which were staged at differant times, 1) सिंहलविजयनाटकम् (Historical), 2) सत्याचरितम् (Puranic), 3) पादुकाविजयम् (Puranic) 4) करुणापारिजातम् 5) रुचिराचरितार्थम्.

Of the living Sanskrit Scholars, the names of the following deserve mention:-

Pandit Navakiśore Śastrī has written a beautiful commentary on शकुन्तलानाटकम् called किशोरकेली. Śrī Vāsudeva Miśra, retired professor of the S. S College has earned reputation as a writer of sweet Sanskrit verses which can vie with those of the famouse 'Gītegovindam' He is also an eloquent speaker in Sanskrit. Pandit Bauribandhu Nanda of Balangir is known by his work मनोदूतम्. Pandit Ananta Tripathī Śarma and Pandit Brajabandhu Tripathī have done a lot for the revival of Sanskrit culture in Ganjam. Yatirāja Achārya, grand-son Nārayaṇa Achārya, and son of Mohana Achārya of Ganjam has devoted his whole life to the culture of Sanskrit and is the author of about thirty works almost all of which have not seen the light of the day. Kavisūrya Kālicharaṇa Ratha of Ganjam has earned reputation as a writer of some commentaries. Pandit Banāmbara Acharya Sāhityāchārya of Cuttack, a devoted Sanskrit scholar has ably edited भङ्गमहोदयम् and the रसकल्पद्रुमः an unique work on Rhetoric which have been noticed before. The credit of editing and publishing the साहित्यदर्पणः with the 'Lochan tīkā' goes to Dr. K. K. Kara, M A., who has done a lot for the propagition of Sanskrit.

An humble attempt has been made in these few pages to present a pen-picture of the gradual spread of Sanskrit culture in Orissa during the Gupta and post Gupta periods, its rapid rise and glorious development under the Imperial Gaṅga and Sūryavaṁśī rulers, and its steady decline during the Muslim and the Marhatta periods ending in its miserable existence in the British regime.

The picture given by me can not be expected to be illuminating as I am not a Sanskrit scholar, and my knowledge is derived solely from the examination of hundreds of Sanskrit manuscripts during the last 15 years. In spite of its failings, I hope this volume will prove useful to scholars engaged in research on the cultural heritage of Utkala.

I owe a deep debt of gratitude to Dr. H K. Mahtab, the Chief Minister, Orissa who is a reputed historian, and to Śri Lingaraja Panigrahi, the enlightened Education Minister of this State, for their kindness in getting this volume published by the Orissa Sahitya

Akademi, Bhubaneswar. I am also very grateful to Sriman Gauri Kumar Brahma, the cultured and enthusiastic Secretary of the Orissa Sahitya Akademy, who has evinced keen interest in the preparation, progress and publication of this work. My thanks are also due to my assistant Pandita Nilamani Misra, Sahityacharya, who has helped me a lot in the preparation of this volume.

Bhubaneswar
12-2-1959.

Kedarnath Mahapatra.

Descriptive Catalogue

OF

Manuscripts

1

Cat. No. L/29 (E)

अनंगरंगः

By श्री कल्याण मल्ल

Substance— Palm leaf. No. of folia 26 (15.8×1.5"). Complete. Character— Oriya, Date of copy is not given. Condition— good. Find spot— Sakhigopal, Dt. Puri.

Beginning— श्री गणेशाय नमः

गतिललितविलासं विश्वचेतोविलासं
समरकृतविलासं शम्बराख्यप्रणाशम् ।
रतिनयनविरामं सर्वतन्त्राभिरामं
प्रसरविजितयामं शम्बरं नौमि कामम् ।१।

लोदीवंशावतंसो हतरिपुवनितानेत्रवारिप्रपूर-
प्रादुर्भूताऽम्बुराशिः शमितवरयशोलीलयाप्लावितश्च ।
तत्पुत्रः ख्यातकीर्त्तेरहमद नृपतेः कामसिद्धान्त विद्वान्
जीयाच्छ्री लाडखानः क्षितिपति मुकुट घृष्टपादारविन्दः ।२।

तस्यैव कौतुक निमित्तमनङ्गरङ्गं
ग्रन्थं विलासिजनवल्लभमातनोति ।
श्रीमानयं सुरतकेलिकलाविदग्धः
कल्याणमल्ल इति भूपमुनि र्यशस्वी ।३।

× × ×

इत्यनङ्गरङ्गे पद्मिन्यादिजातिवर्णनं नाम प्रथमस्थलम् ।
इत्यनङ्गरङ्गे चन्द्रकलानिरूपणं नाम द्वितीयस्थलम् ।
इत्यनङ्गरङ्गे जातिविशेषपूर्वकसुरतभेदनिरूपणं नाम तृतीयस्थलम् ।
इत्यनङ्गरङ्गे सामान्यधर्मनिरूपणं नाम चतुर्थस्थलम् ।
इत्यनङ्गरङ्गे देशजधर्मनिरूपणं नाम पञ्चमस्थलम् ।
इत्यनङ्गरङ्गे द्रावणादिनिरूपणं नाम षष्ठस्थलम् ।
इत्यनङ्गरङ्गे वशीकरणनिरूपणं नाम सप्तमस्थलम् ।
इत्यनङ्गरङ्गे विवाहाद्युद्देश्यनिरूपणं नाम अष्टमस्थलम् ।
इत्यनङ्गरङ्गे बाह्यसंभोगनिरूपणं नाम नवमस्थलम् ।

End— इति श्रीमल्लाडनमल्ल विनोदाय महाकवि कल्याण मल्ल विरचिते अनङ्गरङ्गे सम्भोगनिरूपणं नाम दशमस्थलम् ॥

इत्यनङ्गरङ्गः समाप्तः । समाप्तिरभूत् ।

There are four folia containing different verses at the end of the manuscript. No colophon.

2

Cat. No L/50 **अनर्घ राघव नाटकम्**

By मुरारि मिश्र

Substance— Palm leaf. No of folia 103 (14″×1·3″). In complete. up to the sixth act). Character— Oriya, Date of copy is not given. Condition good. Find spot— Gadaman.tri, P. S. Begunia, Dt. Puri.

Beginning— श्री गणेशायनमः, अविघ्नमस्तु

निष्प्रत्यूहमुपास्महे भगवतः कौमोदकी लक्ष्मणः
कोक प्रीति चकोरपारणपटु ज्योतिष्मती लोचने ।

याभ्यामर्द्धविबोध मुग्धमधुरश्रीरर्द्धनिद्रायितो-
नाभीरत्वलपुण्डरीकमुकुलः कम्बोः सपत्नीकृतः॥

× × ×

नान्द्यन्ते सूत्रधारः— अलमति विस्तरेण । भो भो लवणोदवेलावनावलीतमालकन्दलस्य, त्रिभुवनमौलिमण्डनमहानीलमणेः, कमलाकुचकलशकेलिकस्तुरिका पत्रांकुरस्य, भगवतः पुरुषोत्तमस्य यात्रायामुपस्थानीयाः सभासदः ।

End—दशग्रीववधो नाम षष्ठोऽङ्कः॥ No colophon.

3

Cat. No. L/93 **अनर्घराघव नाटकम्**

By मुरारि मिश्र

With टीका named **अनर्घ राघव पञ्जिका** by— विष्णु भट्ट

Substance— Palm leaf. No. of folia 152 (14.5″×1.5″) Character— Oriya. Complete. Condition not so good, Some folia are very old and worm-eaten, some portions are illegible. Date of copy is not given, Find spot— Sarakhemundi, Dt. Ganjam.

Beginning— श्री गणेशाय नमः, अविघ्नमस्तु

टीकाः— यं ध्यात्वा वरदं धीरा दुष्करेष्वपि कर्मसु
अनायासाः प्रवर्त्तन्ते तं वन्दे द्विरदाननम् ।
अनर्घराघवाख्यस्य नाटकस्य यथामति
करोति पञ्जिकां विष्णु मुक्तिनाथार्यनन्दनः ।
मया मन्देन रचिता पञ्जिकेयं मनीषिभिः
उक्तानुक्तद्विरुक्तत्वप्रयत्नेन विमृश्यताम् ॥

End— इत्यनर्घराघव पञ्जिकायां सप्तमाङ्क विवरणम् । No colophon.

4

Cat. No L/121 **अनर्घ राघव नाटकम्,**

By मुरारि मिश्र

Substance— Palm leaf. No of folia 95 (14.1″×1.4″), Incomplete,(up to the sixth act) Character—Oriya Date of copy is not given. Condition not so good, some folia are worm eaten towards the end of the manuscript, Find spot— Nayagada, Dt. Puri.

Text—same as in Serial No 2 noted above.

No colophon.

5

Cat. No. L/121 **अनर्घ राघव नाटकम्**

By मुरारि मिश्र

Substance— Palm leaf. No of folia 93 (15 8″×1.3″). Character—Oriya, Incomplete (up to the 4th act). Date of copy is not given. Condition good. Find spot— Paralakhemundi, Dt. Ganjam.

Similar to No 2 noted above. No Colophon.

6

L/123 **अनर्घ राघव नाटकम्**

By मुरारि मिश्र

with टीका, named तात्पर्य्यदीपिका, By महामहोपाध्याय विष्णु पण्डित

Substance— palm leaf. No of folia 139 (16″×1.5″) Character—Oriya, Complete. Condition good. Date of copy is not given. Find-spot—Khurdha, Dt. Puri.

Beginning of the टीका— श्री गणेशाय नमः, निष्प्रत्यूहमस्तु ।

देवानां क्षतियाणां च
पूर्ववृत्तानुकीर्त्तनम् ।
शरीरं यस्य तन्नाम
महाकाव्यं च नाटकम् ॥

End— इतिश्री रङ्ग भट्टजीसम्भव महामहोपाध्याय श्री विष्णुपण्डितकृतायां मुरारि तात्पर्य्यटीकायां सप्तमाङ्क विवृतिः समाप्ता ।

× × ×

यस्य श्री रङ्ग भट्टोऽभूज्जनकोऽभूद् बृहस्पतिः ।
सवित्री यस्य सावित्री सावित्रीव पतिव्रता ।
तेनेयं निर्मिता विष्णुपण्डितेनातिसुन्दरी
टीका मुरारे र्ध्रियतां विबुधा हृदि यत्नतः ॥

Colophon— आत्तबन्धु मिश्र शर्मणा लिखितमिदं पुस्तकम् ।

7

L/65

अनर्घ राघव नाटकम्

By मुरारि मिश्र
with टीका by पुरुषोत्तम मिश्र

Substance— Palm leaf. No of folia 106 (16.6″×1.4″), Character— Oriya. Date of copy is not given. Condition good, Incomplete, (up to the 3rd Act) Find spot— Khalikote, Dt. Ganjam.

Bginninge of the टीका— श्री गणेशाय नमः

यामुद्वीक्ष्य शिखण्डिनः प्रतिदिशं शौण्डादधुस्ताण्डवं
कण्ठान् किंचिदुदीर्य्य चातकचयश्चावाङ्मुखो धावति ।
सोत्कण्ठं किल मानसस्य सहसा दध्यौ मरालावली
कान्तिः कापि नवीननीरदनिभा पायादपायाज्जगत् ॥

कुव्याख्यानविषग्रस्त मुरारि कवि भारतीम्
पुरुषोत्तम मिश्रस्य व्याख्येयं जीवयिष्यति ॥

निर्मत्सरेण मनसा शिरसानतेन
याचे मुहुर्मुहुरहं रचिताञ्जलिः सन् ।
ये वा समग्रगुणिनो गुणदेशभाज-
स्ते साधवो मम कृतिं परिशोधयन्तु ॥

सद्भाव प्रतिपादिका मृदुपदा प्रोद्यत् सुवर्णद्युति-
र्गम्भीरोक्तियुता च गौरवभयात् किंचिद्धृतालङ्कृतिः ।
कान्तेव क्षतदूषणा सुहृदुदासीनद्विषामुत्तमा
टीकेयं पुरुषोत्तमस्य विदुषां तोषाय भूयाच्चिरम् ॥

जाने केऽपि भवन्त एव नितरां शास्त्राम्बुधेः पारगाः
युष्माभिर्न तथापि मत्कृतिरियं दूष्या ननः प्रार्थये ।
नोचेदुर्मुखगन्धसिन्धुरघटाकुम्भास्थिकूटच्छटा
क्षोभिख्यातमृगेन्द्रवत् कविरयं रे रे खलाः स्थीयताम् ॥

तत्र श्रीमान् परमरामभक्तो मुरारिरखिलजनान् कुनाटकानुसन्धानपरानालोक्य तदनुजिघृक्षया नाटकव्याजेन सकलपुरुषार्थसाधनं रामचरितं निबबन्ध ।

× × ×

भो भोः ! श्री पुरुषोत्तमक्षेत्र सम्बन्धिनो भगवतो जगन्नाथस्य यात्रायां महोत्सवे गुण्डिचाद्यौ उपस्थानीयाः उपस्थिताः सभासदः ।

× × ×

पाराशर्य्यमुखारविन्दविगलद्गूढार्थ वाक्यावली-
व्याख्याव्याकुल लब्धवर्णपटलीसिद्धान्तदीक्षागुरुः ।
सोऽभून्नारदबुद्धिदः सुमनसामानन्दमिश्रः सुधी-
स्तत्पुत्रीय मुरारिकाव्य विवृतावङ्कोऽयमाद्यो गतः ॥

इति श्री पुरुषोत्तम मिश्र विरचितायां मुरारिटीकायां प्रथमोऽङ्कः ।

× × ×

व्याकुर्वन्त मनेकधी शुककृते गूढार्थवाक्यावलीं
यं दृष्ट्वा विदिता बुधैरपि बुधा वैयासिकीं मेनिरे ।

सोऽभूच्चण्डवितंड पण्डितचयैरानन्दमिश्रो नुत-
स्तत्पुत्रीय मुरारिकाव्य विवृतावंको द्वितीयो गतः ॥

इति श्री पुरुषोत्तम मिश्र विरचितायां मुरारिटीकायां द्वितीयोऽङ्कः ।

8

L/92

अनर्घ राघव नाटकम्

By मुरारि मिश्र

with टीका, by गङ्गा दास

Substance— palm leaf. No of folia 116 (16.5"×1.3") Character Oriya, Date of copy is not given. Condition not so good. some portions are worm-eaten. Complete. Find-spot Sana khemundi, Dt. Ganjam.

Beginning of the टीका— नमः श्री कृष्णाय

परिन्यस्त हस्तं कृतमनुदधानं मुरभिदं
तरुण्या ऋक्मिण्या रुचिरतर कार्त्तस्वररुचः ।
रतारम्भे कुम्भे कनकमय आरोपित मर्तिं
स्फुरच्छाय साय किशलयमिवाम्रं प्रणमत ॥

अद्भिःक्षालयतां यदङ्घ्रिकमलं पूर्वापरे पूरुषाः
पुंसां स्वर्निवसन्ति तज्जलकणासिक्ताश्च संख्याः सुखम् ।
येभ्यो विभ्यति धातृके शवशिवा ये माधवीया तनु-
र्यद्वाचः सकलाः पुनन्ति जगती तेभ्यो द्विजेभ्यो नमः ॥

इयं पृथ्वी पृथ्वी कति कति नसन्त्यत्र विबुधाः
परोत्कर्षे येषां सहजमधुरा धीरविधुरा ।
तथाऽन्ये वा प्रायः परगुणकथाम्लानवदना
नमस्तेभ्यस्तेभ्योऽप्यमलखलकृद्भ्यः प्रतिसमम् ॥

योषिद्रत्नसतीशिरोमणि-महो माहेश्वरी कौत्यरी
संज्ञाऽसज्जननी निषेवितपद द्वन्द्वाय सान्द्रश्रिये ।
गङ्गादास कवीन्द्रशेखर महान् × × ×
× × × × × स्तोत्राय पित्रे नमः ॥

यस्यागारे मधुर मधुरोद्गारगर्भा गुरूणा-
माशीर्वादा × × × स्तण्डूलोत्कण्डिनीनाम् ।
गीतध्वानैः प्रचलवलय क्वाणमिश्रैर्विमिश्रा
विश्राम्यन्ति त्रिदशपरिषन्मन्दिराभ्यन्तरेषु ॥

यस्यावासेऽभ्यस्यतां सामगानां
शिक्षाशब्दैः पूर्य्यते रोदसीव ।
सायं प्रातः पुत्रनप्तृप्रनप्तृ-
स्निग्धस्वान्ते वासिनां न्यासिनां च ॥

निर्माति प्रतिवेश्यपि प्रियतरं काव्यं कवीनां पितुः
सङ्कीर्तानि तनोति पञ्जरशुकोऽप्याख्याति चाख्यायिकाम् ।
ज्योतिर्वेद पुराण भारतगिरं + + +
व्याकारं वटवो गृणन्ति पटवोऽजस्रं श्रुतीर्यद्गृहे ॥

यस्याऽभूत् सुगृहीत नामकतया श्री वासुदेवः कवि-
स्तातः ख्यातयशाः समस्तभुवने सत्कोविदत्वेन च ।
माता सूक्तिसुधासमुद्रलहरीमाना सतीशेखरा (?)
शान्ति मूर्तिमतीव शान्तचरिता शान्ति नूं चिन्तामणिः ॥

यस्याङ्गना मङ्गलपूर्णकुम्भ-
सम्भाविता शम्भुवधूरिवाऽभूत् ।
श्री कौत्यरी सप्तकुमार माता
माता सदुक्तेः पतिदेवता च ॥

विद्याभ्यासे सतत निरता धार्मिका कृत्यशीला-
दान्ताः शान्ताः परमकवयः कोविदा कामरूपाः ।

सङ्गीतेषु प्रथितयशसो भ्रातरो भ्रातृपुत्राः
पुत्राः पौत्राः कृतविनियमा यस्य सर्वे बभूवुः ॥

× × ×

एको लोकप्रथित परमानन्दखानिस्तथान्यो-
गौडोर्वीन्द्र प्रवर सचिव श्रीभवानन्दरायः ॥

× × ×

तस्य श्री कविराजशेखरमणेः सूनुः सुबन्धूदितः
श्रीमच्छ्रीनिधिरल्पधी र्वितनुतां टीकां मुरारेरिमाम् ।
यच्चापल्यमिदं मदीयमनघा स्तन्मर्षणीयं प्रभो
श्री श्री रामकथानकं मुखरयत्यङ्कं च विङ्कं च यत् ॥

क्षन्तव्यमेव मम मन्दधियो दुरुक्तं
यद्यत् किलात्र करुणार्द्रमनोभिरेतत् ।
टीकां विलोक्य बहुलाः पितुरप्यधीत्य
तत्तद् विशेषमपि यच्छुकवद्ब्रवीमि ॥

नवीनेयं टीका नवहुजन हृष्टाभिलिखिता
किलेत्यस्मन्नामापनयति च पद्यान्यपि च यः ।
स्वनाम्नेमां प्रख्यापयति च समा × × ×
स्ववंशे निर्वंशः सततमधनोऽन्धश्च भविता ॥

+ + +

योषिद्रत्न सतीशिरोमणि महामाहेश्वरी कौंत्यरी-
कुक्षावर्भकदर्भगर्भशिखर प्रख्याततीक्ष्णात्मनः ॥
राङ्गादास कवीन्द्रशेखर मणे र्यो जाह्नवांच्छ्रीनिधि-
स्तस्यास्यां कृतिनः कृताधिदमगादाद्याङ्कसंकीर्त्तनम् ॥

The same verse is found at the end of the each act.

+ + +

श्रीवासुदेव सुतभारत तन्त्र कर्तृ-
सौभ्रात्रवित्त कविशेखरमिश्रसूनोः ।

There are six folia containing तर्कसंग्रह by अन्नभट्ट, towards the end of the manuscript, No colophon.

9

L/55

अब्दूतम्

By कृष्णराय श्री चन्दन son of नारायण मङ्गराज

with टीका named मनोरमा by भीमधर्मदेव

Substance— Palm leaf. No. of folia 36 (17.8"×1.3") Character— Oriya, Date of copy is not given. Condition very bad, worm eaten at both the sides, some portions are illegible, Complete. Find spot— Parlakhemundi, Dt. Ganjam.

Beginning— श्रीकृष्णः

रामः कामप्रहरणशतैः पारवश्यं प्रपन्नः
स्मारं स्मारं हृदि विनिहितां प्रेयसीं विप्रयोगात् ।
एकस्तिष्ठन्नवनीशयने माल्यवच्छैलसाना-
वङ्के खेलत् सुरुचि चपला कान्तमब्दं ददर्श ॥

× × ×

अस्मन्मित्रं त्वमसि जलद प्राणतुल्यः प्रियो मे
प्रायोऽनाथः शरणमसकृत् त्वां शरण्यं गतोऽस्मि ॥
दैवाद्रक्षोधिपगृहगतां प्रेयसीं भर्तृदेवां
सन्देशं मे नय मयि सखे भो प्रसीद प्रसीद ॥

× × ×

आकाशे त्वा मविहत गतिं दूरगं कामरूपं
जानामि त्वां यदमरवरं सर्वधर्मार्थिविद्वम् ।
तस्मात्कामं भुवन-महितं त्वां हि याचे प्रियार्थी
सन्तप्तेऽस्मिन् प्रभवतु भवान् सख्यतोऽनुग्रहाय ।

धीरं धीरं विधिवशगतं मां परं वञ्चयित्वा
नीत्वा दूरं कितव गुरुणा हेमधाम्ना मृगेण ।

सौमित्रिं च प्रियसख पुनः केनचिद्भाषितेन
द्रागेकां मे प्रणयकुशलां राक्षसस्तां जहार ॥

नीत्वा कुत्र प्रियसहचरीं स्थापयामास दुष्ट-
स्तस्यावासः क्व पुनरथ तन्नापि जानामि यस्मात् ।
तस्मादस्मिंस्त्वयि ननु सखे याचकत्वं प्रपन्नो
मय्यापन्ने सहजसुभग त्वं प्रसादं कुरुष्व ॥

End— एवं रामे कथयति घने दैवयोगाद्गिरीन्द्रा-
द्गामाविश्य क्षणरुचिसखे याति तत्कार्य्य सिद्धिम् ।
मेने सोऽयं करुणरसवत्प्रेम हर्षाध्वारां
जातैः शीतैर्भरितविकशत् पुण्डरीकेक्षणश्रीः ॥

तुङ्गाद्गङ्गान्वयजलनिधे र्योऽजनि क्ष्मातलेन्दुः
श्रीमान्रामानुजपदगतिः यः कलानां निधानम् ॥
नक्षत्राणां ननु कुलपतिर्गोकुलामोददायी
धर्मः सोऽयं धृतकविरुचि र्यश्च राजेशमौलिः ॥
× × ×
राजोत्तंसो वृषवरगतिर्भूतिराशेर्निधानं
गाङ्गेत्योघा तनुतर रुचिः श्रीनिवासैककान्तः ।
लोकैकेशो बुधजननुतो यो गिरावाप्तसिद्धिः
सोऽयं भूभृद् भुवि विजयते सद्गतिः भीमदेवः ॥
× × ×
मन्त्री श्रीरामचन्द्रः खिमुडि नृपमणेः मङ्करराजो यशोदा-
देवी यं मङ्करराजं तनयमजनयद्रायनारायणं च ।
पद्मा राधाख्यदेव्याः प्रथिततनुभुवा तस्यनाम्नाब्दूतं
कृष्णः श्रीचन्दनेन प्रियमितिरचितं खण्डकाव्यं समाप्तम् ॥

अब्दूताख्यं खण्डकाव्यं समाप्तम् ।

Colophon × × × × जातभास्वद्विवस्वान्
वीरः श्री पद्मनाभो नृपकुलतिलको धर्मदेवश्च जीयात् ।

तत्साच्चिव्यात्प्रशस्तः कवितिलकसुहृन्मङ्गराजः कविर्य-
स्तज्जश्रीचन्दनस्य प्रचरतु भुवने खण्डकाव्यं सदैतत् ॥
× × × × भानु-
यद्दोर्दण्डप्रतापो रिपुमदहरणे प्रज्वलच्चित्रभानुः ।
सद्वंशो त्तुङ्गगङ्ग प्रथित कुलबलत् सिन्धुधीयूषभानुः ।
श्रीमांत्सोऽभूच्छुभादिः खिमुडिभुवि दिवि क्षमापति लिङ्गभानु-
स्तद्वंशे + + + नृपकुल तिलको भूमिपो धर्मदेवः
श्रीमानासीत् स्वमूर्ति प्रियतर सुषमा निर्जिताऽनङ्गदेवः
यः स्वर्णादि प्रभूत प्रथितवितरणैस्तोषितो भीमदेवः
शत्रुक्ष्मेश प्रतापानलकुल शमने वापुकोऽतीवदेवः॥

वीर श्री बलभद्रदेव नृपति यंस्यात्मजो धर्मतः
साधूनां परिपालने धृतमतिर्य पण्डितेन्द्रं मतः ।
वीराग्र्यैः प्रतिपूजितोऽभवदयं यः शौर्य्यवत् कर्मतः
श्रीकृष्णाम्बुजपाद पूजनविधौ तात्पर्यवाक् कर्मतः ॥

वीरस्तस्मादकस्मादभवदमलगुणः पूजितः श्रीलरामः
श्रीमान् वीराधिवीरो रिपुबल दलने शौर्य्यवान् पशुरामः ।
आसीदासीम भूमीतलमिलदतुल श्रीलकीर्त्याभिरामः
समाङ्भीमाभिधानः स भवतु सविधे तं भजामः स्मरामः ॥

भूभृत् पुत्री प्रियत्वादयमिह नृपतिः शङ्करत्वाच्च भीमः
दुर्य्योधानन्दहर्त्ता सततमभिमतै र्यत्बलै श्चापि भीमः ।
तस्मात्तस्माच्च धर्मः क्षितितलतिलको योऽभिधानेन भीमः
सोऽन्येषां नो कथं स्याद्विपथगतिजुषां तद्रिपूणां च भीमः ॥

त्राता यस्य स्वराज प्रभुसुख विनुतो देवराजादिराजः
+ + + यो धर्मराज प्रचुरवितरणे लज्जितश्चाङ्कराजः ।
विख्यातो यस्य राज्ञः प्रियसचिवतया सत्कविर्मङ्कराजः
श्रीधर्मक्ष्माधिराजः स जयतु नितरां + + +

टीकाकार— भीमधर्मदेव

First verse of the टीका

श्री राधावदनाम्भोज × × × शम्भुतं नुतम्
अराधरधरं श्रीरं राधाधरदवं नमः।
श्री भीमधर्मदेवेन व्याख्यासौख्यानुनोरमा
विधीयतेऽवद्भुतस्य खण्डकाव्यस्य विस्तरात्॥

No post-colophon at the end.

10

L/74

अभिज्ञान शाकुन्तलम्

By कालिदास

with टीका by अभिनवित् लोकनाथ क्षयनी

Substance— Palm leaf. No of folia 37 (14.3"×1.3"), Character— Oriya, Date of copy is not given. Condition good. Incomplete (from 2nd act up to the 5th act). Find spot— Khalikota, Dt. Ganjam.

End of the 2nd act.

इति श्रीमदभिनवच्छीलोकनाथ विरचिते शकुन्तला व्याख्याने द्वितीयोऽङ्कः।

Beginning of the 3rd act:—

प्रणम्य पादौ गिरिजात्मजस्य
गुरोश्च होतुः श्रुतचक्षुषोऽहम्।
तृतीयमङ्कस्य शकुन्तलाया
मुपक्रमे लेखितुमेव टीकाम्॥

The same verse is found at the beginning of the every act.

\+ \+ \+

अभिनवच्छी लोकनाथ क्षयनी कृत शकुन्तला नाटकस्य चतुर्थाङ्कस्य व्याख्यानम्।

× × ×

इति श्रीमदनिचिच्छ्री लोकनाथ कृतं शकुन्तला नाटकस्य व्याख्यानम् ।

No colophon.

11

L/41 (a) **अभिनव जगन्नाथस्तवः**

with टीका by भारद्वाज नरसिंह दास

Substance— Palm leaf. No of folia 80 (13.7"×1·5") **Character**— Oriya, **Date of copy** is 1735 Śakabda or 1813 A.D, **Complete. Condition good. Find spot**— **Aska, Dt. Ganjam.**

Beginning— श्री गणेशाय नमः, अविघ्नमस्तु

श्री रङ्गेश्वरतनुजान्यय प्रदीपः
साक्षाच्छ्रीरमण जगत्कृपाविधिक्तः ।
सर्वान्धंकरण तमो निरासभास्वा-
नाचार्य्यो जयतु पराशरार्य्य सङ्ज्ञः ॥

श्रीमद्ब्रह्मरथाधिरूढमतुलं श्रीरङ्गधाम्नि स्थितं
पौढिश्रीयुत मत्तवारणगतिं विभ्रामयन्तं श्रिया ।
श्रीरङ्ग प्रभुपादपद्ममधुपं भट्टारकाख्यं विभुं
ध्यात्वा नित्यमहं नमामि शिरसा श्रीरङ्गराजं गुरुम् ।

कावेरीगर्भसञ्जातं
रङ्गनाथात्मजं गुरुम् ।
पराशराख्य भट्टेशं
रङ्गराजं समाश्रये ॥

× × ×

वैशिष्टाद्वैताभिमाननिरत श्रीरङ्गनाथात्मजः
श्रीरङ्गाह्वय भट्टदेशिक कृपां लब्ध्वा विदग्धोऽभवत् ।
आत्मात्मीय समर्पणात्पुनरसौ तत्पादपद्माश्रिया
ज्ञात्वा शेषरसं प्रबन्धमकरोत् श्री नारसिंह द्विजः ॥

भक्तानुकम्पापरवां श्रुत्वा श्रीविग्रहं दारुमयं विधाय
श्री आसिकापत्तन संनिवासी रङ्गेश्वरः सम्मदमादधातु ॥

× × ×

श्रीरङ्गार्य्यकृपालब्धं श्रीरङ्गे स्थापयं धनम् ।
तद्धनं सम्प्रदास्यामि परितुष्यन्तु भो जनाः ॥

× × ×

इती श्रीमदश्वानन कृपालब्धभारद्वाजकुलकमलाकरमिहिर महामहिम नरसिंहदास पण्डित विरचिते श्रीमदभिनव जगन्नाथप्रस्तावे औपन्यासिकः प्रथमोल्लासः ।

× × ×

इति श्रीमत् ..... श्रीमदभिनव जगन्नाथ प्रस्तावे ऋषिकुल्यादि पुरवर्ण्णने द्वितीयोल्लासः ।

End— बालाजी रघुनाथौ च पूर्वं तौ मृतपुत्रकौ
एतस्य प्रार्थनादेव जीवत्पुत्रौ बभूवतुः ॥

× × ×

धराकोट धरेशेन, रघुनाथ जगद्विशा
श्रीरमारमणस्यैव, भोगार्थं भूमिरर्पिता ।

आसिकाया मधिपतिः कुण्डलरायाख्यपण्डितः
जगन्नाथस्य प्रीत्यर्थं किंचिद्भूखण्ड मर्पयत् ।
शिवपट्टनायकश्चैव हरिभक्तिपरायणः
क्रीत्वा स्वेन धनेनैव ददौ क्षेत्रं च विष्णवे ॥

अथ यात्रोत्सवान् कथयति—

आषाढे गुण्डिचायात्रा श्रावणे कुञ्जमन्दिरम्
जन्माष्टमी भाद्रपदे मासिचाश्विन्यस शुक्के ॥
विजयादशमी चैव ऊर्जे रासोत्सवस्तथा
तदुत्सवे परैः प्रातः कर्त्तव्या गोष्ठसाजनी ॥
मकरे नव संख्यैव भ्रामयित्वा जनार्द्दनम्
दोलयात्रा तपस्ये च तदङ्ग दधिखेलनम् ॥

ऋक्षिमण्युद्वाहन' क्षैत्रे वैशाखे नन्दनोत्सवः
ज्येष्ठ स्नान' रमेशस्य यात्रा द्वादश सं'ख्यकाः ॥

× × ×

आसिका काशिका ख्याता जगन्नाथननोत्सुका
तस्मात्सर्व प्रयत्नेन वास्तव्य' तत्र भो जनाः ॥

× × ×

इतन्नवीन काव्य' तु पुरार्थ प्रतिपादकम्
सरसोल्लास सुभग मुपपन्नगुणान्वितम् ॥

× × ×

इति श्रीमत् ..... नरसिंह दास पण्डित विरचिते श्रीमदभिनव जगन्नाथ प्रस्तावे पुरभ्रमणादि माहात्म्यकथनं नाम तृतीयोल्लासः । समाप्तश्चाय' ग्रन्थः ।

Colophon— शकाब्दे बाण[5] काल[3] भ्रु[7] नक्षत्र[1] प्रमाणके
स्तम्भे श्री पत्तनावासी स्वयमाधिरभूद्धरिः ।

टीका—Incomplete, only टीका of the 1st and the 2nd उल्लासः ।

इति श्री मदभिनव जगन्नाथ प्रस्ताव व्याख्याने प्रथमोल्लासः ।

12

L/47 **अमरु शतकम्**

By अमरुकवि

Substance— Palm leaf. No of folia 25 (11.″×1.5″), Character— Oriya. Date of copy is not given. Condition not good, both the sides are worm-eaten, and some folia are broken. Scripts are of the 17th century. There are 98 coloured illustrations, Containing the meaning of the each verse. Incomplete, Find spot— Baripada Museum. Dt. Mayurabhanja, Orissa.

15 Verses are wanting in this manuscript, as the printed copy of the Amarusataka, Published by the Nirnaya Sagar press, contains 113 verses, excluding the Parisista. No colophon.

13

L/95

आर्य्या सप्तशती

By गोवर्द्धनाचार्य्य
with टीका by वनमाली

Substance— Palm leaf. No of folia 133 (16.″×1.4″), Character— Oriya, Date of copy is not given. Condition worm eaten, some folia are broken, Complete. Find spot—Sana Khimundi, Dt. Ganjam.

Beginning— श्री गणेशाय नमः

पाणिग्रहे पुलकितं वपुरेश भूति भूषणं जयति।
अङ्कितइव मनोभू र्यस्मिन् भस्मावशेषोऽपि ॥

× × ×

श्रीरामायण भारत बृहत्कथानां कवीन्नमस्कुर्मः
निस्त्रोताइव सरसा सरस्वती स्फुरति यै भिन्ना ॥
साकूतमधुर कोमलविलासिनी कण्ठ कूजितप्राये
शिक्षासमयेऽपि मुदे रतिलीलाकालिदासोक्तिः ॥
भवभूतेः सम्मेदाद्भूधर भूरेव भारती भाति
एतत्कृतकारुण्ये किमन्यथा रोदिति प्राबा ॥
जाता शिखण्डिनी प्राक् यथा शिखण्डी तथावगच्छामि
प्रागल्भ्य मधिकमाप्तु वाणी बाणो बभूवेति ॥

यं गणयन्ति गुरोरनुजस्यास्ते धर्म कर्म सङ्कितम्
कविमहमुशनसमिव तं तातं नीलाम्बरं वन्दे ॥

सकलकलाः कलयितुं प्रभुः प्रबन्धस्य कुमुदबनबन्धोः
सेन कुलतिलक भूपतिरेको राकाप्रदोषश्च ॥

× × ×

मसृणपदरीतिगतयः सज्जनहृदयाभिसारिकाः सरसाः।
मदनाद्ययोपनिषदो विशदा गोवर्द्धनस्यार्य्याः ॥

× × ×

आर्य्या सप्तशतीयं प्रगल्भमनसामनाहता येषां
दूतीरहिता इव ते न कामिनी मनसि निविशते ॥

× × ×

अथ 'अ'कारादि क्रमेण व्रज्या ।

अवधि दिनावधि जीवाः प्रसीद जीवन्तु पथिकजनजायाः
दुर्लंघ्यवर्त्म शैलौ स्तनौ पिधेहि प्रपापालि ॥

End— क्षुद्रोद्भवस्य कटुतां प्रकटयतो विदधतश्च मदमुच्चैः
मधुनोऽधम पुरुषस्य च गरिमा लघिमा च भेदाय ॥

इति क्षकार व्रज्या ।

× × ×

एकाध्वनि द्वितीया त्रिभुवनस्य चास्फुटोक्ति चातुर्य्या
पञ्चेषुहिता षड्समशनं श्रावणस्य सप्तशती ॥
कवि समर सिंहनाद स्वरानुवादः सुधैक सम्वादः
विद्वद्विनोदकन्दः सन्दर्भोऽयं मया सृष्टः ॥
उदयन बलभद्राभ्यां सप्तशती शिष्यसोदराभ्यां नः
द्यौरिव रविचन्द्राभ्यां प्रकाशिता निर्मलीकृत्य
रचयन् वामनलीलां वामनइव कविपदं परं लिप्सुः ॥
अकृतार्य्या सप्तशतीमेतां गोवर्द्धनाचार्य्यः ॥

इति श्री गोवर्द्धनाचार्यकृता सप्तशतीयं समाप्ता ।

× × ×

टीका— कृता गोवर्द्धन व्याख्या वनमालि कवीन्दुना
आलोच्यतां सहृदयैरियमेकान्ततश्चिरम् ॥

इति गोवर्द्धन सप्तशती टीका समाप्ता ।

Colophon – बाइधर मिश्रेण लिखितमिदं पुस्तकम् ।

14

L/25 (a) **आर्य्या सप्तशती**

with टीका

Substance— Palm leaf. No of folia 26 (15.5"×1·5") Character— Oriya, Date of copy is not given, Condition good. Incomplete. (up to 120 verse) Find spot— Puri, Orissa.

Beginning— श्री गणेशाय नमः

ॐ नमः श्री चिन्तामणये शिवायोपासितदेवाय
पाणिग्रहे पुलकितं वपुरेश भूतिभूषणं जयति ॥
No colophon.

15

L/39 **आर्य्या सप्तशती**

By गोवर्द्धनाचार्य्य

Substance— Palm leaf. No. of folia 64 (14.9"×1.3") Character— Oriya, Condition good. Date of copy is not given. Complete Find spot— Puri town, Orissa

Text same as in No. 13 above.

There are three folia Containing the 'Ratnamālā' by Paśupati towards the end of the manuscript.

पशुपतिना रचिता सम्पूर्णा रत्नमालेयम् ॥ No colophon.

16

L/ 31 (a) **उत्कण्ठा मालिका**

By दामोदर सिंह

Substance —palm leaf. No of folia 16 (14."×1.5") Character—

Oriya, Date of copy is not given, Condition good. Complete. Find-spot Khurda, Dt. Puri.

Beginning— श्री गुरुचरणारविन्देभ्यो नमः

एकेन ध्वनिना रथाङ्गजनितेनैतत्त्रिलोकाशुभं
साकल्येन विनाशितं लघुतया तन्न प्रयाणैरलम्।
इत्यालोक्य गतौ विलम्बितधियो प्युच्चैः सतामिच्छया
यस्यां यान्ति रथा जवेन किल तामीक्षे कदा गुण्डिचाम्॥

End— उत्कण्ठामालिकामेतां यः कण्ठे वहते जनः
अवश्यं तद्दृगो वीथीं वृन्दावन मुपैष्यति॥

इति श्री दामोदर सिंह विरचितोत्कण्ठा मालिका सम्पूर्णा।।[No colophon.

There are some folia Containing the Gitagovinda, and some stotras etc. towards the end of the manuscript.

17

L/34 (a) उत्तरचम्पू

By आत्रेय वेङ्कट कवि

Substance— Palm leaf. No. of folia 65 (13."×1.4") Character— Oriya. Complete. Date of copy is not given, Condition good. Find spot— Puri town.

Beginning— श्रीमते हयग्रीवाय नमः, अविघ्नमस्तु

श्रीमद्धाम समामनन्तकमलं तद्बान्धवं वाययो-
रक्षीन्दीवर रूपमाहु रथवा तद्बन्धु रूपं बुधाः।
सावर्ण्यं तटितावपुः शुभतरं धत्तेऽथवा तद्वता
भूयास्तां भुजगेन्द्रशैल वसती तौ दम्पती सम्पदे॥

× × ×

नत्वा पितुः पदयुगं रघुनाथ सूरे-
र्भक्त्या प्रपद्य च पितामह मप्पयार्यम् ।
आत्रेय वेङ्कट कवि निज पद्यगद्यं
रुज्जृम्भते फणितुमुत्तररामवृत्तम् ॥

× × ×

End— इति आत्रेय वेङ्कटकवि कृतमुत्तरचम्पूकाव्य' सम्पूर्णम् ॥ No colophon.

18

L/144 (b)

उत्तर पञ्चाशत्

By सुन्दर राजकुमार

Substance— Palm leaf. No of folia 8 (14.5"×1.5"), Character— Oriya. Date of copy is not given. Condition good, Incomplete, Find spot— Kalahandi, Orissa.

Beginning— अद्यापि तां कनकचम्पक दाम गौरीं
फुल्लारविन्दवदनां तनुरोम राजिम् ।
सुप्तोत्थितां मदनविह्वल सालसाङ्गीं
विद्यां प्रसाद गुणितामिव चिन्तयामि ॥

End— इति श्रत्वा मुहुर्वाक्यं सुन्दराद्राज पुत्रकात्
ददौ कन्यां महाराज स्तत्प्रसक्त्या स्वयोनिजाम् ॥

इति सुन्दर राजकुमार विरचितम् उत्तरपञ्चाशत्कं सम्पूर्णम् । No colophon.

19

L/13 (d)

उद्धव दूतम् with टीका

By रूपगोस्वामी

Substance— Palm leaf. No. of folia 32 (15.4"×1.6") Character— Oriya, Date of copy is Octoleer 1841 A. D. Condition good. Complete. Find spot— Sakhigopal, Dt Puri

Beginning— श्रीमद्गुरवे नमः

सान्द्रीभूतैर्नव विटपिनां पुष्पितानां वितानै-
र्लक्ष्मीवत्तां दधति मथुरापत्तने दत्तनेत्रः ।
कृष्णःक्रीडाभवनवडभीं मूर्ध्नि विद्योतमानो
दध्यौ सद्यस्तरलहृदयो गोकुलारण्य मैत्रीम् ॥

\+ + +

टीका— श्री गौरचन्द्राय नमः

आभीरी वृन्द मौलौ विलसदभिनव श्रीलनीलोत्पलाली
कालाभा कायकान्ति प्रचुरमधुरिमा वृष्णिवंशावतंसः ।
कालिन्दीकेलि कुञ्जाहितमति रखिलोल्लासिलीला कलापः
पायादायासहारी जगदिदमतुलानन्दकन्दःयमिन्दुः ॥

× × ×

End— गोष्ठक्रीडोल्लसितमनसो निर्व्यलीकानुरागा
त्कुर्वाणस्य प्रथितमथुरामण्डले तांडवानि ॥
भूयोरूपाश्रय पद सरोजन्मनः स्वामिनोऽयं
तस्योद्दामं वहतु हृदयानन्दपूरं प्रबन्धः ॥

इति श्री यदुवीर पदारविन्द मकरन्द वृन्दास्वादन भरद्वाजकुल जलधिकलानिधि-रूप विरचित खंडकाव्य मुद्धवदूताख्यं समाप्तम् ।

× × ×

End of the टीका— खण्डकाव्यस्योद्धवदूताख्यस्येयं समाप्ता टीका
श्रीमद्गुरवे नमः, श्री गौरचन्द्राय नमः, श्री राधाकृष्णाभ्यां नमः ।

Colophon— शाके सप्तदशशत त्रिषष्ठितमेगते प्लवनामहायने प्राप्तेउत्तरायणे आश्विन्य मासि शुक्ले पक्षे दशम्यांतिथौ भास्करवासरे श्रवणानामधेयनक्षत्रे गायक रत्नस्य नरहरेः पुत्रेण नरसिंहेनेदं सटीकमुद्धवदूताख्यं खण्डकाव्यं सम्पूर्णम् ।

20

L/111 (a)

ऋतुसंहार

By कालिदास

Substance— Palm leaf. No of folia 19 (11.8"×1.4"), Character— Oriya, Date of copy is not given. Condition good. Complete. Find-spot—Sana Khimundi,Dt. Ganjam.

End—इति ऋतुसंहारे महाकाव्ये कालिदास कृतौ वसन्त वर्णनो नाम षष्ठः सर्गः ।

No colophon.

21

L/73 (b)

ऋतुसंहार

By कालि दास

Substance—palm leaf. No of folia 23 (12.2"×1.4") Character— Oriya, Date of copy is the 20 th Anka era of Mukunda Deva II i. e. last quarter of the 19th century. Condition good. Complete. Find-spot Khalikote. Dt. Ganjam.

End— इति श्री सरस्वतीपुत्र कालिदास कृतौ ऋतुसंहारे महाकाव्ये वसन्त ऋतु वर्णनो नाम षष्ठः सर्गः ।

Colophon— भीमस्यापि रणे भङ्गो मुनेरपि मतिभ्रमः
यदि शुद्ध मशुद्धं वा ममदोषो न विद्यते ॥

श्रीमद् वीर मुकुन्ददेव नृपते विंशत्यङ्के मकर सप्तदिवसे माघेमासि सिते पक्षे अमावास्यायां तिथौ भृगुवासरे कमण्डलु नामधेय ग्रामे इदं पुस्तकं बेला नवघटिका समये लेखनं सम्पूर्णम् ।

लेखक— विप्र गोल रथ शर्मणः पुत्रेण जगदानन्द रथेन लिखितम् ।

14

L/34 (b) # कमलिनी कलहंसी नाटिका

by कविराज चूड़ामणि

Substance— Palm leaf. No of folia 39 (13.3"×1·4") Character— Oriya, Date of copy is not given, Condition good. Complete. Find spot— Puri, Orissa.

Beginning— ॐ श्रीशेषाद्रिनिवासाय शेषशायिने श्रीशाय नमः ।

अविघ्नमस्तु ।

यस्योपवीत गुण एव फणा वृतैक
वक्षोरुहः कुच पटीयति वामभागे ।
तस्मै ममास्तु मनसामवसान सीम्ने
चन्द्रार्द्धचूड शिरसेमहसे नमस्या ।

× × ×

अद्वैत विद्याचार्य्यस्य सर्वतन्त्रस्वतन्त्रस्य श्रीकृष्णभट्ट पौत्रस्य लक्ष्मीधव स्वामि-भट्ट सुकृतपरिपाकस्य × × × सर्वप्रङ्गलरत्न दीक्षितस्य तनयः कामाक्षागर्भसम्भवः श्री-मद्दर्द्दनारीश्वर करुणा निरीक्षण लब्धानवद्यविद्यावैभवः (?) श्रीराजचूडामणि मैम विद्वत् कविराज़ चूडामणिः ।

इति श्री राजचूडामणि कविकृतौ कमलिनी कलह'सिकायां प्रथमोऽङ्कः ।

End— इति श्री राजमणि कवि कृतौ कमलिनी कलह'सिकायां चतुर्थोऽङ्कः ।
समाप्तेयं नाटिका ।

There are some स्तोत्रs of शङ्कराचार्य्य and रामकृष्ण towards the end of the manuscript. No colophon.

23

L/32

कादम्बरी

By बाणभट्ट

Substance— Palm leaf. No of folia 103 (16·3"×1.5") Character— Oriya, Date of copy is not given. Incomplete. Condition good, Find spot— Bhubaneswar, Dt. Puri.

Beginning— श्री गणेश्वराय नमः,

रजोजुषे जन्मनि सत्त्ववृत्तये इत्यादि । No colophon.

24

L/5 (c)

किरातार्जुनीय महाकाव्यम्

By भारवि मिश्र

Substance— Palm leaf. No of folia 117 (1·54"×1·4") Character— Oriya, Date of copy is not given, Condition-not so good, some folia are wormeaten, and broken. Incomplete, (up to ninth canto) Find-spot- Bhubaneswar, Dt· Puri.

End.... इति श्री भारविमिश्र कृतौ किरातार्जुनीये महाकाव्ये मधुपानो नाम नवमः सर्गः।

There are three folia containtng अनेकार्थ ध्वनिमञ्जरी of अमरसिंह at the Beginning of the manuscript. No colophon.

25

L/79

किरातार्जुनीय महाकाव्यम्

By भारवि मिश्र

With तत्वचन्द्रिका टीका by गद दास and घंटापथ व्याख्या by मल्लिनाथ

Substance— Palm leaf. No of folia 89 (15.5" × 1.5") Character—

Oriya. Date of copy is not given Condition— good, Incomplete, Find spot—Sakhigopal area, Dt. Puri.

मल्लिनाथ टीका—

मल्लिनाथः कविः सोऽयं मन्दात्मानुग्निवृक्षया
तत्किरातार्जुनीयाख्यं काव्यं व्याख्यातुमिच्छति ॥

तत्त्वचन्द्रिकाटीका by गदादास is incomplete, only a portion of the same tika is obtained.

इति तत्त्वचन्द्रिकायां गदादास कृतायां किरातार्जुनीय व्याख्यायां षष्ठः सर्गः ।
No Colophon

25

L/89 **किरातार्जुनीय महाकाव्यम्**

By भारवि मिश्र

Substance— Palm leaf No of folia 153 (15.3" × 1.5") Character— Oriya. Date of copy is not given, Condition not so good, some folia are worm eaten. Incomplete, (up to 17th canto) Find spot— Sana khemundi. Dt. Ganjam.

End— इति श्रीमन्महामहोपाध्याय कोलाचल मल्लिनाथसूरि विरचितायां किरातार्जुनीय-व्याख्यायां घण्टापथ समाख्यायां सप्तदशः सर्गः । No colophon.

27

L/118 **किरातार्जुनीय महाकाव्यम्**

with घण्टापथ व्याख्या by कोलाचल मल्लिनाथ सूरी

Substance— Palm leaf No of folia 161 (15.2"×1.5") Character - Oriya. Date of copy is not given, Condition- good Incomplete, Find spot— Khurdha area, Dt. Puri

End= इति श्रीमन्महामहोपाध्याय कोलाचल मल्लिनाथसूरि विरचितायां किरातार्जुनीय व्याख्यायां घंटापथसनाख्यायां पञ्चदशः सर्गः। No colophon.

28

L/117 **किरातार्जुनीय महाकाव्यम्**

With टिप्पणी (up to the 3rd canto)

By भारवि मिश्र

Substance— Palm leaf, No. of folia 99 (13.5"×1.4") Character— Oriya, Date of copy is not given. Condition—good. Incomplete. Find spot— Khurdha area, Dt- Puri.

No colophon.

There are some portions of the Changu sūtra towards the end of the manuscript

29

L/119 **किरातार्जुनीय महाकाव्यम्**

with घंटापथ व्याख्या

Substance— Palm leaf. No. of folia 119 (13.5"×1.4") Character— Oriya, Date of copy is not given, Condition— good, (upto the 8th canto) Incomplete, Find spot— Ranapur area, Dt. Puri.

Nocolophon.

30

L/144(a) **किरातार्जुनीय महाकाव्यम्**

By भारवि मिश्र

Substance— Palm leaf, No. of folia 89 (14.3" × 1.4") Character— Oriya, Date of copy is not given, Incomplete, up to the 14th canto) Condition--good, Find spot – Kalahandi, Orissa.

No colophon.

31

B.S./32 **किरातार्जुनीय महाकाव्यम्**

with घण्टापथ व्याख्या by कोलाचल मल्लिनाथ सूरी

Substance— Hand made old papers. No of folia 26 (13"+5") Character— Bengali, Date of copy is not given. Incomplete (1st and 2nd cantos only) condition very bad, some pages are torn away. Find spot— Dharadharpur, P.S. Jagatsimhapur, Dt. Cuttack.

No colophon.

32

L/4 (a) **कुमार सम्भवः**

by कालिदास with टिप्पणी

Substance— Palm leaf No of folia 54 (14.4"×1.5") Character— Oriya, Date of copy is not given, Condition not so good, some portions are worm eaten, Incomplete, Find spot—Puri town Orissa

End— इति श्री कुमारसम्भवे महाकाव्ये उमापरिणयो नाम सप्तमः सर्गः ।

No colophon.

L/51 33

कुमारसम्भवः

By कालि दास

with नवानुवादिनी टीका by बृहस्पति

Substance —Palm leaf. No of folia 88 (12.3"×1.6") Incomplete. Character— Oriya, Date of copy is not given, condition good, but some folia are broken towards the end of the manuscript. Find spot— Ranapur, Dt. Puri.

इति बृहस्पति कृतायां कुमारसम्भव टीकायां नवानुवादिन्यां प्रथमः सर्गः ।

\+ \+ \+

इति कुमारसम्भव टीकायां नवानुवादिन्यां षष्ठः सर्गः । No colophon.

34

L/88 (a) **कुमारसम्भवः**

By कालि दास, with टिप्पणी

Substance—Palm leaf. No of folia 61 (15.2"×1.5") Character—Oriya, Date of copy is not given, condition good, Incomplete, (upto 7th canto) Find spot— Bhubaneswar, Dt. Puri.

No colophon.

35

L/ 101 (b) **कुमारसम्भवः**

By कालिदास

Substance— Palm leaf No of folia 53 (13."×1.5") Character—Oriya, Date of copy is 20th century. Incomplete, (up to 8th canto) some portions are worm eaten, Condition good, Find spot—Parlakhemindi, Dt. Ganjam.

Colophon— रामचन्द्रस्य नृपते रङ्के द्वात्रिंशसंज्ञके।
लिखितं पुस्तकमिदं जगन्नाथेन धीमता॥

कृष्णः करोतु कल्याणं कंसकुञ्जर केशरी
कालन्दी जलकल्लोल कोलाहल कुतूहली॥

No post colophon.

36

L/103 **कुमारसम्भवः**

By कालि दास,
with सञ्जीवनी टीका by महामहोपाध्याय मल्लिनाथसूरी

Substance—Palm leaf. No of folia 62 (12 3"×1.5") Character—

Oriya, Date of copy is not given, Condition good. Incomplete. (up to 4th canto) Find-spot-Ranapur area, Dt. Puri.

No colophon.

37

L/104 (a)

कुमारसम्भवः

By कालिदास

Substance— Palm leaf. No of folia 62 (15.5″×1.6″) Character— Oriya, Date of copy is not given. Condition good. Incomplete (up to 8th canto) Findspot— Parlakhemindi, Dt. Ganjam.

End— इति श्री कालिदास कृतौ कुमारसम्भवे महाकाव्ये उमासम्भोगो नामाष्टमः सर्गः ।

No colophon.

38

L/105

कुमारसंभवः

टीका by कोलाचल मल्लिनाथ सूरी

Substance— Palm leaf. No of folia 41 (15.″×1.5″), Character— Oriya, Date of copy is not given. Condition-good. Incomplete. (5th to 8th canto only) Find spot— Sakhigopal area, Dt. Puri.

End— इति श्रीपदवाक्यप्रमाणपारावारपारीणश्रीमहामहोपध्याय कोलाचल-मल्लिनाथसूरि विरचितायां कुमारसम्भव व्याख्यायां संजीवनी समाख्यायाम-ष्टमः सर्गः ।

Colophon— समाप्तोऽयं ग्रन्थः । वालुकेश्वर रथेन लिखितमिदं पुस्तकम् ।

'39

L/106(a) **कुमारसम्भवः**

By कालि दास with टिप्पणी

Substance— Palm leaf. No. of folia 56 (17."×1.5") Character— Oriya. Date of copy is not given, Condition good. Incomplete. (up to 7th canto) Find spot— P. S- Begunia, Dt. Puri.

No colophon.

40

L/ 126 (b) **कुशलवोपाख्यानम्**

According to जैमिनिभारत

Substance— Palm leaf. No of folia 38 (14.5"×1·4") Character— Oriya, Date of copy is the 38th Anka year of Ramachandra Deva of Khurdha dynasty. Condition good. Complete. Find-spot—Gadamanitri. P. S. Begunia. Dt Puri.

Beginning— ॐ नमो भगवते वासुदेवाय

जनमेजय उवाच

चित्रमुक्तं महाभाग यद्रामकुशयोर्भूशम् ।
तद्वक्तुमर्हसि त्वं हि श्रोतुं कौतुहलं हि मे ॥

× × ×

End— इति श्री जैमिनिभारते आश्यमेधिके पर्वणि कुशलवोपाख्याने द्वादशोऽध्यायः ।

Colophon— अष्टत्रिंशाङ्के मार्गे रामचन्द्रस्य भूपतेः ।
मधुसूदन नाम्ना च लिखितं पुस्तकं त्विदम् ॥
राधाकृष्ण पदाम्भोजमरन्द शालिनालिना ।
मधुसूदन नाम्ना च लिखितं पुस्तकं त्विदम् ॥
श्री गन्धर्वारमण पदयोश्चित्त वृत्तिर्ममास्तु ।

41

L/18

कृष्णकर्णामृतशतकम्

with सुवर्णचषक टीका, (1st 2nd and 3rd parts)

By बिल्वमङ्गल, टीकाकार—पापयल्लय्य सुरी

Substance— Palm leaf. No of folia 99 (14.3"×1.5"), Character— Oriya. Date of copy is not given. Incomplete, (There are only 89 verses form the 1st part of the Kṛshna karnamṛta Satakam and 2nd part of the Satakam is complete, and there are only 81 verses from the 3rd part of the said Satakam in the manuscript, Condition good, Find spot— Puri town, Orissa.

Beginning— श्री राधाकृष्णाभ्यां नमः ।

चिन्तामणि र्जयति सोमगिरि र्गुरुर्मे
शिक्षागुरुश्च भगवान् शिखिपिच्छ मौलिः ।
यत्पाद कल्पतरु पल्लव शेखरेषु
लीला स्वयंवर-रस लभते जयश्रीः ॥

Beginning of the tika टीका सुवर्ण चषकमिति

श्रीराम सीतया साकं मुकुन्द मौलिसेवितम्
यज्वान वाजपेयेन यज्ञेशं प्रणतोऽस्म्यहम् ॥
येषां सन्दर्शनेनैव मुक्तिस्तु वशगा भवेत्
यतीन्द्रधासुदेवाय नमामोऽभीष्ट सिद्धये ॥
पशुमर्त्तान्वये जात पापयल्लय्यसूरिणा
कर्णामृतानां व्याख्यानं क्रियते कृतिनां मुदे ॥

× × ×

अर्थान्तर परिस्फुर्त्ति यत्र क्वापि भवेद्यदि ।
भट्ट प्राभाकरा ये यत् परितुष्यन्तु ते जनाः ।।
अज्ञानाद् यत्रकुत्रापि विपरीतार्थ वर्णनम्
कृत चेच्छोध्यतां तत्तद्विद्वद्भिर्वीतमत्सरैः ॥

End of the 2nd part.

इति पदवाक्य प्रमाण पारावार पारीण पशुमत्ती तिरुमल्ल भट्टोपाध्याय पुत्रेण पापयल्लयसूरिणा विरचितायां कर्णामृत व्याख्यायां सुवर्णचषक समाख्यायां द्वितीयशतक-विवरणम् ।

No colophon.

42

L/13 (b)

कृष्णकर्णामृतम्

By बिल्वमङ्गल

with सुवर्णचषक टीका by पापयल्लयसूरी

Substance— Palm leaf. No. of folia 60 (17."×1.7") Character— Oriya, Date of copy is 1763 of Saka era or 1841 AD. Complete Condition good. Find spot— Sakhigopal area, Dt Puri

End of the 3rd part.

एवं श्री कृष्णदेवस्य कर्णामृत शतत्रयम् ।
उच्चार्य्यापि सकृद्विप्रो वैष्णव' पदमाप्नुयात् ।।

End of the टीका— इति पदवाक्य प्रमाण पारावार पारीन्द्र पशुमत्ती तिरुमल्ल भट्टोपाध्याय पुत्रेण कोण्डमम्बागर्भसूक्तिमुक्तामणिना पापयल्लय सूरिणा विरचितायां सुवर्णचषक समाख्यायां तृतीयशतकाध्यायः ।

Colophon— Same as in No 19.

43

SMS/12

कोशलानन्द महाकाव्यम्

By गंगाधर मिश्र

Substance— Country made paper. No of pages 277 (9."×6·2") Character—Oriya, Condition good, Complete, Find spot—Balangir-patna museum, Orissa.

Beginning— प्रथमः सर्गः।

शितांशुविम्ब प्रति बिम्बितानन
मरुल्ललत् केलिकलाप शेखरम्।
विषाणवंशी-कलतुष्टगोकुलं
भजामि पीताम्बर मम्बुदोपमम्॥

The follwing verses giving some exact dates and having historical significance are quoted below.

बभूव भूमिवलये सुकौशले
वियन्नभो युग्मयु ××× युते ××।
कलौ बलीयान् बहुवैर वन्दितः
क्षितीश्वरः श्रीरणसिंह सं'ज्ञकः ॥ (प्रथमसर्गः)

× × ×

उभयथा न वृको विनिपातितः
शृणु तदैव सुधीवचसोऽमुना।
विगलिते रविराम युगाब्दके
यदि कलाविति तत्र हलायुधे॥ (तृतीय सर्गः)

× × ×

विचारचारैः स समीक्ष्य भूपति-
र्गुणाकरं क्षोणि सुधाकरं पुरः।
मुदाव्रजच्छ्री पुरुषोत्तमं समं
स्वामात्य वृन्देन दिदृक्षया हरेः॥ (अष्टमसर्गः)

+ + +

श्रियः स लीलायतनं मनीषिणां
प्रियः प्रजावारिज राशि भास्करः।
रराज तेनास विनिर्जित स्थिरः
स राजराजेश्वर वारणेश्वरः॥

× × ×

निमग्नमालोक्ष्य स यावनाम्बुधौ
तमुत्कलं देशमशेषभावनम् ।
क्षमूसमाना मनयद् यमक्षय-
मुदा समारुह्य महारयं हयम ॥

\+ + +

विधाय मैत्री मधिगत्य सादरं
सगर्व मुर्वीतल-सर्व-सोदरः ।
तृणाय मेनेऽन्य महीशसंहतिं
क्षमाभुजा येन स रामभूपतिः ।।

× × ×

फत्तेजङ्ग हयास्थितो नरपतिः कल्की दुराचारिणां
दूरीकृत्य रिपून् विभूति मतनोद्दिव्यामलभ्यां नृपैः ।
काले याति कलौ कलाचल युगे प्रत्यर्थिदन्ताबल-
व्यूहे श्रीबलीयारसिंह इति यो लक्षार्त्ति रक्षापदः ॥

× × ×

पूर्वे सर्व सुपर्वनायकगुरु स्पर्द्धि समृद्धी रसा-
पृष्ठस्याखिल शास्त्रतत्त्व निगम ज्ञानैक धारांनिधिः ।
जातः शम्भुकराभिधः कविवरो विद्याकरस्तत्सुतः
सम्भूताः कविता लतोन्नतिकरा वर्षाः प्रकर्षान्विताः ।

× × ×

तद्वत् तस्य कुले सुधांशु विमले रत्नाकरे धीमतां
गोपीनाथक एष पण्डितवरो हीरांकुरो वर्त्ततै ।
जातं जन्म ममेति तत्र सहसा नैषा विधत्ते मुदं
विद्या ह्यतरान्य संसदि परा गोत्राधिकः पूज्यते ॥ (एकविंश सर्गः)

× × ×

बीर श्रीकोशलेश क्षितिश-गुण गण ग्राम विश्रामधाम
ज्ञातीनां स्वस्ति तेऽस्तु प्रकृति गुणवतां भूभुजां पूर्वजानाम् ।

जातामेतां प्रशस्तिं कृतिषु कुरु मम प्रीति मुग्रां समग्रां
नो चेदायासराशि र्मयि जयति भवत्यङ्ग सद्वीर चेतः ॥

संग्रामै र्ग्रामदानैः पुनरपि नृपतेः पालयन् कोविदोऽन्यद्
भव्यं नव्यं सुकाव्यं कुरु विमलकुलस्यास्तु मे मुग्धता च ।
नोचेद् गीर्वाणवाणी रटनपटुतया पण्डिता + + +
+ + + भृत्यवर्गे + कृतप्रतिकृत नस्य काव्यस्य कुर्य्याः ॥

× × ×

इति श्री गङ्गाधरमिश्र विरचिते कोशलानन्दे महाकाव्ये कोशलदेश स्वरूप निरूपणो नाम प्रथमः सर्गः ।

इति श्री ... ... कोशलदेश प्रवेशो नाम द्वितीयः सर्गः ।
इति श्री ... ... रामराज्य लाभो नाम तृतीयः सर्गः ।
इति श्री .... रामराजव्रतो नाम चतुर्थः सर्गः ।
इति श्री ... ... देवस्तुति नाम पञ्चमः सर्गः ।
इति श्री ... ... आशापुरी स्तुति नाम षष्ठः सर्गः ।
इति श्री ... ... रामसिंहासन विजयो नाम सप्तमः सर्गः ।
इति श्री .... रामस्य कन्यालाभो नामाष्टमः सर्गः ।
इति श्री .... राम पुरुषोत्तम वर्णनो नाम नवमः सर्गः ।
इति श्री .... रामस्तुति नाम दशमः सर्गः ।
इति श्री .... राम विवाहोत्सव प्रवेशो नाम एकादशः सर्गः ।
इति श्री .... राम विवाहो नाम द्वादशः सर्गः ।
इति श्री .... राम विजयो नाम त्रयोदशः सर्ग ।
,, ... ऋतुवर्णन नाम चतुर्दशः सर्गः ।
,, ... राजनीति कथनो नाम पञ्चदशः सर्गः ।
,, ... दोलयात्रा विलासो नामो षोडशः सर्गः
,, ... वंश वर्णन नाम सप्तदशः सर्गः ।
,, ... वीरसिंह पुरुषोत्तम गमनं नामाष्टादशः सर्गः
,, ... वीरसिंह चरिते पञ्चतीर्थीकरण नाम ऊनविंशः सर्ग ।
,, ... वीरसिंह निर्वेद निवेदन नाम विंशः सर्गः ।

इति श्री ... ... वीरसिंह तत्वावबोधो नामैकविंशः सर्गः।
इति श्री ... ... वंशावली नाम द्वाविंशः सर्गः।

Colophon— वीर श्रीयुक्त सोमान्वयकलितजनेः श्रीप्रतापादिरुद्र-
स्यादेशाद्यत्नपूर्वं कनकपुरयुधक्ष्मापते श्चारु कीर्तेः।
कल्यब्दे गोत्रभूभृद् ग्रहयुग गणिते मेषचण्डांशु घस्रे
संयाते रामचन्द्राभिधशतपथिना लेखि रम्यः प्रबन्धः॥

44

S. Ms/14 **कोशलानन्द महाकाव्यम्**

By गंगाधर मिश्र

With english transiation by Lingaraja Mishra, B.O.L.
Vyakaranacharya.

Substance— Paper. No. of pages 1081 (6 volumes) (Size 8.5″×6.5″)
Character—Oriya. Date of copy is 1948. Complete. Condition-good.
Find spot— Balangir patna Museum. Orissa.
Text same as in no 43.

45

S.Ms/19 **गंगवंशानुचरितचम्पूः** Vol s I and II

By वासुदेव रथ सोमयाजी

Substance— Paper. No of folia 1109 (8.5″×6.5″) Character— Oriya, Date of copy is not known. Complete. Condition good.

Beginning— श्रीनीलाचलतुङ्ग शृङ्ग विहरन्मातङ्गभङ्गीभृतो
दुर्दैवातपताप तप्तमनसां कादम्बिनी कन्दलः।
पादाम्भोरुह रक्त भक्त जनता कारुण्यपाथोनिधि-
र्यः सोऽयं जगदीश्वरो वितनुतां श्रेयांसि भूयांसि वः॥

Subject matter—

It is purelya historical champū, divided in to ten chapters. It is written in the form of conversation between Vidyārṇava and

Lilāvatī, who came from the south of the Godavari on a pilgrimage to Puri to see the famous Gundicha festival (Car festival) of Lord Jagannāth. In the first chapter the poet describes Rāma Razu a king of Andhra Desa In the 2nd chapter there is description of Srī Kūrma kshetra, and a sea voyage from the port of वारुण (present वरुआँ) to Puri They got down from the ship near the स्वर्गद्वार of Puri. where they visited लोटागोपीनाथ. The 3rd chapter describes the different deities within the compound of the temple of Lord Jagannāth. such as जगन्नाथ, नरसिंह, विमला, सरस्वती, लक्ष्मी, नील-माधव etc. In the fourth chapter we get a description of the car festival of lord Jagannāth, and also philosophical discussion by an assembly of learned scholars led by यतीन्द्र शङ्करानन्द तीर्थ. In the fifth chapter the return car festival (बाहुडा यात्रा) of Lord Jagannāth, is described In the sixth chapter the author has drawn the attention of readers, to a romantic story,depicting the love between the daughter of the king of कुन्तल and पुरुषोत्तम विद्याधर, the finance-minister of गजपति वीरकेशरीदेव (१म), who fell in love with each other at first sight in the temple of विमला The real theme of this चम्पू-काव्य begins from the seventh chapter where the poet narrates the history of the गङ्ग kings of the खेमुण्डी kingdom. The couple returned from Puri to विजयनगर the capital of the खेमुण्डी kingdom after seeing the दोलयात्रा festival at Puri, on the land route via गडकोकल, चिलिका lake, खल्लकोट, विक्रमपुर, कोदला, आठगड (गञ्जाम), लाङ्गलवेणीदुर्ग, पत्तल, धराकोट, पाटपुर,. The author has narrated the history of the ruling family of आठगड and धराकोट in गञ्जाम in shape of conversation between विद्यार्णव and लीलावती. The eighth chapter bigins with a description of द्विपपट्टण्डी. पद्मनाभपुरशासन, भीमपुरशासन, and the capital विजयनगर, which was situated in the खेमुण्डी kingdom.

Then the author narrates the history of eighteen गङ्ग kings of Cuttack e.g. (१)चोडङ्गदेव, (२)राजराजेश्वर, (३)अतिरथदेव, (४)एकजटा कामदेव, (५) मदनकामदेव, (६)अनङ्गभीमदेव, (७)लांगुला नरसिंहदेव, (८) भीमनृसिंह, (९)पुरुषोत्तमनृसिंह, (१०) कविनरसिंह, (११) अकटा अवटा नरसिंहदेव, (१२) प्रताप नरसिंहदेव, (१३) निःशङ्कभानु, (१४) वातुलभानु, (१५) वीरभानु, (१६) रुचिकभानु, (१७ मधुपभानु, (१८) कज्जलभानु. The last king is said to have been driven by कपिलेन्द्र

देव. Here the poet states that कज्जलभानु being driven from कटक by कपिलेन्द्र fled to the south and established his capital at गुडारिकटक. Here after begins the history af the गङ्ग kings of the खेमुंडी kingdom, e g. कज्जलभानु, स्वर्णभानु, कालपण्डदेव, चुडङ्गदेव, हरिमणिदेव, नृसिंहदेव, अनन्तदेव, and पद्मनाभदेव. In the ninth chapter the history of पीताम्बर देव son of पद्मनाभदेव and his गुरु (preceptor) रामचन्द्रामथ; वासुदेव son of पीताम्बर देव and पुरुषत्तम देव son of वासुदेव is elaboratly described. The poet वासुदेवरथ सोमयाजी remained at विजयनगर, the capital of the खेमुंडी kingdom, under the patronage of पुरुषोत्तम अनङ्गभीमदेव, which anabled him to describe the activities of this patron and officers of the court. The last chapter gives a pen picture of the hunting expedition of his patron drawn in the language of the कादम्बरी of the famous बाणभट्ट. Towards the close of the work the author gives his own genealogy and describes how he was amply rewarded by his patron in a few verses, which are quoted below.

अत्रेर्गोत्रे पवित्रेऽजनि जनित मखाद् विष्णुत: श्रीनिवासो-
दीक्षावान् तत्सुतोऽभूत्समयकविताधाम गोविन्दनामा ।
तत्सूनु: सोमयाजी कविपथपथिको वासुदेवाभिधान:
काव्यं सद्गद्यपद्य व्यधित तव मुदे गङ्गवंशानुशंसि ॥

धर्मार्थं किल सिन्धुपर्वतनदीवापीतडागादयो
मोक्षार्थं जगदीशवर्णनपरा: श्रीगुण्डिचासम्पद: ।
कामार्थाद्भुतचन्द्रचन्दनमरुच्चन्द्रप्रभाचातुरी
शेषार्थं पुरुषोत्तम: क्षितिपति कीदृङ्मया वर्णितम् ॥

× × ×

ग्रामा:पञ्च गजत्रयी दश हया ग्रैवेयकं कुंडले
निष्काणां त्रिकमङ्गलीयकयुगं हारस्तथा कङ्कणे ।
उष्णीषं सह कञ्चुकेन विमलं खड्गस्तथा खेटको-
हेम्नां पञ्चशती तदा नृपतिना तस्मै विदाय: कृत: ॥

× × ×

End— यावज्जागर्त्ति शम्भोः शिरसि शशिकला चारुचूडामणित्वे
लक्ष्मीवक्षोजकुम्भे रचयति मकरीं यादवेन्द्रोऽपि यावत् ॥
यावत् कैङ्कर्यकार्ये घटयति तरुणान् कामिनीनामनङ्ग-
स्तावत् वाग्वल्लरी मे प्रसरतु परितो गङ्गवंशावलम्बा ॥

इति श्री राजगुरुपदवीप्रतिष्ठितवासुदेवरथसोमयाजिकृतौ गङ्गवंशानुचरिते चम्पूकाव्ये दशमः परिच्छेदः समाप्तः ।

46

B.S/41

गीतगोविन्दम्

By जयदेव
with टीका named बालबोधिनी by चैतन्यदास

Substance—Country made paper. No of folia 45 (9 8″×4.9″) Character—Bengali, Date of copy is 1788AD. Complete. Condition-good. Find-spot- Dharadharapur, PS. Jagatsimhapur, Dt. Cuttack

Beginning— श्री राधाकृष्णौ जयतां

श्रीचैतन्य कृपासिन्धुकणोन्मत्तेन केनचित्
टीका संगृह्यते गीतगोविन्दस्य समासतः ॥
स्वयं बोद्धुमभिप्रायं जयदेव महामतेः
क्रमेणोपक्रमादेषा प्रथ्यते बालबोधिनी ॥

End— इति बालबोधिन्यां द्वादशः सर्गः समाप्तः ।
Colophon— शकाब्दाः १७१०

47

L/150 (a)

गीतगोविन्दम्

by जयदेव
with बालबोधिनी टीका by चैतन्य दास

Substance— Palm leaf. No of folia 73 (11.5″×1.4″), Character— Oriya, Date of copy is not given. Condition-good. Complete. Find spot— Haldia, PS. Khurda, Dt. Puri.

Beginning— श्रीमद् गौराङ्गाय नमः

श्री चैतन्यकृपासिन्धु कणोन्मत्तेन केनचित्
टीका संगृह्यते गीतगोविन्दस्य समासतः।
स्वयं बोद्धुमभिप्राय जयदेव महामतेः
टीका चैतन्यदासेन ग्रथ्यते बालबोधिनी ॥

End—इति बालबोधिन्यां द्वादशः सर्गः समाप्तः।

Clophon — श्री गोविन्दपादसेवा यद्बुद्धृति गता स्वयम्
चैतन्य दासस्य बालबोधनी स्यात् सतां मुदे ॥

43

L/149 **गीतगोविन्दम्**

By जयदेव

with Oriya prose translation

Substance— Palm leaf. No. of folia 39 (9.5"×1.6") Character— Oriya, Date of copy is not given. Complete, Condition good. Find spot— Haladia. Dt, Puri

Translation of the first verse—

राधाकृष्ण दुहिंकर श्री वृन्दावन केली वर्ण्णनमय, श्रीगीतगोविन्द हेउनाम। एमन्त येउं ग्रन्थ एहाकु करिवा विषयरे, से दुहिङ्कर सर्वोत्तम ताकु निश्चय करि श्रीमान् यउ जयदेव नामक कविराज, से तमालवनमानङ्करे अन्धकार समूहरे युक्त यउं कुञ्जगृह तहिंरे प्रवेश हेवा निमित्ते, उक्त होइछि जउं राधाङ्कर सखीवचन ताहाकु स्मरण करि प्रथमरु मङ्गलाचरण करुअछन्ति।

राधाकृष्णङ्कर रहः केलि ये येकान्त क्रीडामाने। जयन्ति थोइले, सर्वोत्कर्षरे प्रवर्त्ति अछन्ति + + +

सखी कहुअछन्ति, हे राधे! यउ हेतुरु + तुमकु छाडिकरि गोपीमानङ्क ठारे

नृत्यादि करता हेले एमन्त ये श्रीकृष्ण से अपराध हेतुरु महाभयालु हेउअछन्ति । एहि हेतुरु व्यथा युक्त होइ अछन्ति । ए येउं कृष्ण, ताहांकु गृह ये कुञ्जगृह तहिंकि तुम्भे निअ। आपण अवा आज्ञा करिव मुं श्रीकृष्णङ्क, किपरि कुञ्जगृहकु नेमि, इतरमाने देखिले मोहर महत लरियिब बोलि एमन्त विषयरे सखी कहुअछन्ति । यत् बोइले यउं हेतुरु अम्बर ये आकाश से मेघमानङ्करे करि मेदुर बोइले निविड होइ अछन्ति । पुणि वनभूमि ये श्री-वृन्दावन प्रदेश तमाल वृक्षमानङ्क हेतुरु, श्याम बोइले कृष्णवर्ण होइअछन्ति । एहि हेतुरु शङ्का न करि तहिंकि प्राणनाथ'कु प्रवेश कर । एपरि आनन्दकु दिअन्ता होइथिला यउं सखीवचन सेहि हेतुरु + + राधाकृष्ण दुहिङ्कर एकान्त क्रीडा प्रवर्तिता हेले ।

There are some other subjects such as गोपालराज, गङ्गाष्टक, भारतसावित्री, कृष्णस्याष्टोत्तर शतनाम, जगन्नाथाष्टक etc. towards the end of the manuscript

No colophon.

49

L/148 **गीतगोविन्दम्**

with Oriya translation by धरणीधर in verses

Substance— palm leaf. No of folia 143 (7.″×1·5″) Character—Oriya, Date of copy is not given, Complete, Condition—good, Find-spot—Haldia, Dt. Puri,

Translation of the first verse—

राग—केदार चक्रकेली वाणीरे

माया रचिले देव मायाधर
मेघ आसि आच्छादिला अम्बर ॥
निविडनील मेघ प्रकाशिला
विपिनगिरि श्याम दिशिला ॥
नीलतमालतरु घनलता
देखिण नन्द पाइलेक चिन्ता ॥

राधाकु बोलन्ति बरजपति
गोडाइ अइला सङ्गे श्रीपति ॥
निशारे गोगोष्ठे करिब भय
गृहे प्रवेश कराअ तनय ॥
एमन्ते नन्दर आदेश घेनि
चलिगले राधामाधव घेनि ॥
यमुनाकुले घन तरुवर
लता निकुञ्जे गृहर आकार ॥
निर्जन प्रसर भूमिरे मिलि
निकुञ्जे निकुञ्जे करन्ति केलि ॥

× × ×

धरणीधर शिरर मण्डन
भव निमिर घोरर खण्डन ॥

No colophon.

50

L/147 (a) **गीतगोविन्दम्**

By जयदेव

Substance— Palm leaf. No of folia 67 (13.8"×1.4") Character— Oriya, Date of copy is not given. Condition good. Complete, Find-spot— Jemadei matha, Chikiti, Dt. Ganjam.

No colophon.

51

L/88 (a) **गीतगोविन्दम्**

By जयदेव
with बालबोधिनी टीका by चैतन्य दास

Substance—Palm leaf. No of folia 67 (13.8"×14.") Character—

Oriya, Date of copy is not given, condition good, Complete, Find-spot— Khurdha area, Dt. Puri.

Text same as in No 46. No colophon

52

L/ 128 **गीतगोविंद टीका**

Substance— Palm leaf No of folia 54 (12.″×1.2″) Character— Oriya, Date of copy is not given. Condition not good, worm eaten, and some folia are broken. Incomplete, (up to 4th canto) Find-spot—Ranapur area Dt. Puri.

No colophon.

53

L/129 (a) **गीतगोविंदम्**

By जयदेव

with सर्वाङ्गसुन्दरी टीका by कविराज नारायण दास

Substance— Palm leaf. No of folia 101 (14″×1.5″), Character— Oriya. Date of copy is not given. Condition good, Complete, Find spot—Khurdha area, Dt. Puri

Beginning of the टीका – श्री कृष्णाय नमः

सर्वाङ्ग सुन्दरी राधा कृष्णः सर्वाङ्गसुन्दरः
तयोरानन्दजननी टीका सर्वाङ्गसुन्दरी ॥

नत्वा श्री हरिचरणं कुरुते सर्वाङ्गसुन्दरी टीकाम्
श्री नारायण दासः कविराजोऽयं गीतगोविन्दम् ॥

No colophon.

54

L/127 **गीतगोविन्दम्**

By जयदेव

with Oriya translation by धरणीधर

Substance— Palm leaf. No of folia 50 (6.6″×1.5″), Character—

Oriya, Date of copy is not given. Condition-good. Complete. Find spot— Ranapur, Dt. Puri.

No colophon.

55

L/90

गीतगोविन्दम्

By जयदेव

with रसिकरंगदा टीका by लक्ष्मण भट्ट

Substance—Palm leaf. No of folia 126 (12·1"×14·") Character—Oriya, Date of copy; C. 1794-1810 (?) Date of the work 1742 A.D. Complete, condition not good, worm eaten at both the sides. Find-spot - Khalikote, Dt. Ganjam.

beginning श्रीगणेशाय नमः, अविघ्नमस्तु

अन्योऽन्य-प्रेमपीयूष-स्वादनात्तृप्तमानसौ
स्फुरतां हृदि मे नित्यं राधामदनमोहनौ ।

\+ × +

इयं श्री गीतगोविन्द टीका रसिकरङ्गदा
मया संगृह्यते नील शैलचन्द्रांघ्रि सेविना ।
पूर्वं विरचिता यास्तु टीकाः सर्वार्थबोधिका
ताभ्यः स्वारस्यमाकृष्य प्रयत्नोऽयं यथारुचि ॥

End— इति श्री गीतगोविन्दे महाकाव्ये सुप्रीत पीताम्बरो नाम द्वादशः सर्गः ।

× × ×

शकाब्दे षोडशशते चतुष्षष्ट्यधिके गते
प्रथिता लक्ष्मणेनासौ टीका श्री पुरुषोत्तमे ॥

× × ×

Clophon— श्री दिव्यसिंह नृपते रङ्के त्रिंशत्त्रयाधिके (?)
लिखितं पुस्तकमिदं महादेवेन धीमता ॥

56

L/62 गीतगोविंदम्

By जयदेव

[Only a portion with illustration]

Substance— Palm leaf. No of folia 12 (4·8″×1.3″), Character— Oriya. Date of copy is not given. Condition good, Ten illustrations only (दशावतार चित्रावली) Find spot— Khurdha area, Dt. Puri

No colophon.

57

L/61 गीतगोविन्दम्

By जयदेव

Substance— Palm leaf. No of folia 51 (7.1″×1.5″) Character— Oriya, Date of copy is not given. Condition good. Complete, Find-spot— Gadamanitri, P S. Begunia, Dt. Puri.

Colophon— श्री गोपीदेव रक्षा करन्तु अधम लेखनकारकु ।

58

L/57 गीतगोविंदम्

Substance— Palm leaf. No of folia 46 (9.5″×1.4″) Character— Oriya, Date of copy is not given. Condition good, Incomplete, Find spot—Khurdha area, Dt. Puri.

No colophon.

There are some स्तोत्रs towards the end of the manuscript.

59

L/56 गीतगोविन्दम्

By जयदेव

Substacen— Palm leaf. No of folia. 38 (9″×1·3″) Character—

Oriya, Date of copy is not given, Complete,Condition—good,Find-spot—Khurda area, Dt. Puri,

Colophon— लेखनकार मु, मोते राधाकान्त उद्धार करिबे ।

60

L/49 **गीतगोविन्दम्**

by जयदेव

Substance— Palm leaf. No of folia 50 (6."×1.3") Character— Oriya, Date of copy is not given. Condition-very bad, worm eaten, some folia are broken. Incomplete. Find spot- Baripada museum, Dt. Mayurabhanja. Orissa.

No colophon.

61

L/146 **गीतगोविन्दम्**

टीकाकार धरणीधर मिश्र

with Oriya prose translation

Substance— Palm leaf. No. of folia 37 (9.5"×1.6') Character— Oriya, Date of copy 1717 AD. Condition not so good, some folia are broken Incomplete, Find spot— Puri Orissa.

It contains 35 illustrations with colour regarding दशावतार रासलीला and other activitees of Lord Śrikṛshṇa.

No colophon.

62

L/33(b) **गीतगोविन्दम्**

By जयदेव

Substance— Palm leaf. No of folia 100 (10."×1.5"). Character—

Oriya, Date of copy 1874 AD. Condilion good; Complete, Find spot Puri town, Orissa

No colophon.

63

L/11 **गीतगोविंदम्**

By जयदेव
with रसिक रञ्जदा टीका by लक्ष्मणभट्ट

Substance— Paper. No of folia 100 (15.3"×1.5") Character— Oriya, Date of copy is not known. Complete. Condition—good. Presented by Sj Artaballava Mahanty, Cutack. Orissa.

Text same as in no 55. No colophon.

64

L/14 **गीतगोविन्दम्**

By जयदेव
wiih श्रुतिरञ्जिनी टीका by लक्ष्मणसूरी

Substance— Palm leaf No. of folia 111 (15.7"×1.5") Character— Oriya Date of copy is 16 th, March 1747 A.D. Condition-good. Complete. Find spot— Puri, Orissa.

इति श्रीमदखिलविद्यापारावार दक्षिणामूर्त्तिमहादेवप्रसादलब्धविद्यपूर्वोत्तर-मीमांसा शास्त्रनकसाहित्य सार्वभौम चक्रकूरिकण्डुपट्टोपाध्यायानुजेन सर्वाम्बिका गर्भ-सूचित मुक्तामणिना लक्ष्मण सूरिणा विरचिते गीतगोविन्द व्याख्याने प्रथमः सर्गः।

× × ×

End— इति श्री गीतगोविन्द व्याख्यायां श्रुतिरञ्जिनी समाख्यायां द्वादशः सर्गः।

Colophon— श्रीवीरकेशरी देव महाराजाङ्कर समस्त १३ अङ्क मीन १८ दिन मल चैत्र कृष्ण १ सोमवारे गोधूलि समयरे कन्य लग्नरे चित्रा कन्य राशिरे धाता नाम संवत्सरे शालिवाहन शकाब्द १६६८ एहि दिनरे पाइकपडा दुर्गरे ए पुस्तक सम्पूर्ण हेला। धारा-दामोदर रक्षाकर लेखनकार बेवहर्त्ता गङ्गाधर पाणिग्राहिकु।

65

L/13 (a)

गीतगोविन्दम्

by जयदेव

with रसिकरञ्जदा टीका by लक्ष्मणभट्ट

Substance— Palm leaf. No of folia 70 (15.3"×1.7") Character— Oriya, Date of copy 1763 saka or 1841. A.D. Condition-good, - Complete. Find spot- Sakhigopal, Dt. Puri.

Text same as in No 55.

Colophon— शाके षड्यु र्त्तु वाजीन्दौ
प्लवे चाश्वयुजेऽपि च ।
लिखितं नरसिंहेन
सटीकं तुर्यपुस्तकम् ॥

66

L/125 (a)

गुण्डिचाचम्पूः

By चक्रपाणि पट्टनायक

Substance— Palm leaf. No. of folia 17 (13.6"×1.4") Character— Oriya, Date of copy is not given, Condition good, Complete, Find spot— Ranapur. Dt. Puri.

Beginning— श्री गणेशाय नमः

सद्योभिन्नाब्जनाभः कनकचयलसच्चञ्चलालिङ्गिताङ्गः
स्निग्धो गम्भीरनादस्त्रिजगति जनतालोचनालीविनोदः ।
भूलक्ष्मी मोदकारी त्रिदशपति धनुर्भूषणालङ्कृतोऽसौ
पायान्नीलाद्रिनाथो नवमुदिरवरो जीवनाधारमूर्त्तिः ॥

End— इति श्री चक्रधर पट्टनायकेन कृता गुण्डिचाचम्पूः समाप्ता ।

No colophon.

67

L/124 **गुण्डिचाचम्पूः**

By चक्रपाणि पट्टनायक

Substance— Palm leaf. No of folia 18 (15.5"×1."), Character— Oriya. Date of copy is not given. Condition good, Complete Find spot—Bhubaneswar. Dt. Puri.

68

L/97 (b) **गुण्डिचाचम्पूः**

By चक्रपाणि पट्टनायक

Substance— Palm leaf. No of folia 28 (12.3"×1.2") Character— Oriya, Date of Composition 53 Anka year of Virakeśarī Deva I or 1778 A.D. Complete, Condition not so good. worm eaten, some folia are broken. Find spot— Kapileswar, P.S. Bhubaneswar, Dt. Puri.

Text same as in No 66.

Colophon— समाप्ता गुण्डिचाचम्पू रियमत्यन्तदुर्लभा
कृता कायस्थजेनापि कृतिना चक्रपाणिना ॥
वीरकेशरि भूपस्य रामबाणाङ्केऽसिते
कार्त्तिकैकादशीकाव्यवासरे लिखिता मया ॥

Text same as in No 66. No colophon.

69

L/41 (b) **गोदारंग विलासः**

By नरसिंह दास

Substance— Palm leaf. No of folia 6 (13.5"×1.5") Charatcer—

Oriya, Date of copy is not given. Condition good, Three cantos only Find spot—Aska, Dt. Ganjam.

Beginning— श्री गोदारङ्ग विलास:

श्री वैष्णु चित्तरङ्गेश केलिलालस भाषणम्
कावेरी सैकतोद्याने जयति स्मर चेष्टितम् ।

End— + + लोकेषु प्रथितासिकापुर
जगन्नाथस्य पादार्पितम् ।
ये शृण्वन्ति पठन्ति-
भक्तिपरया तेषां चतुर्वर्गदम् ॥

इति श्री गोदारङ्ग विलासे महाकाव्ये नरसिंहदास विरचिते गोदारङ्ग समागमो-नाम तृतीय: सर्ग: । No colophon.

70

L/30

गोविन्द लीलामृतम्

By कृष्णदास

with वैष्णवाह्लादिनी टीका by हरिसेवक कविरत्न

Substacen— Palm leaf. No of folia. 200 (14.3"×1·5") Character—Oriya. Date of copy is not given, Complete,Condition—good,Find-spot— Puri, Orissa.

Beginning of the Tika—

श्री राधाकृष्णौ जयत:, श्री सरस्वत्यै नम: ।

मन्दारामन्द निन्दाकर तल विलसद् वर्य सौन्दर्य्यवृन्द
प्रोन्मीलच्चन्दनाली विमलनखरुचि स्पन्दिताक्रन्द कुन्दम् ।
मारामन्दार मन्दाकिनी मुनिमनसा वन्दित साधुशब्द
वन्दे वृन्दावनेन्दोश्चरणसरसिज वृन्दमानन्द कन्दम् ॥

× × ×

परमपदमपूर्वं पूर्वतोऽपीश्वरो यो
व्रजति तदभिधेयो नाम सामन्तरायः।
परमपदगतानां सज्जनानां सदक्षो
जयति मम पिताय पुण्यपुञ्ज स्वरूपः॥

भट्टाचार्य्यं अनार्य्यं विविधमतविदं नाम्नगोविंदराम
जित्वा युक्त्याबलीभि विजयनगरतो भीमदेव्यां सभायाम्।
प्रत्यक्षं पण्डितानामपि सपदि पुरः प्राप्त सामन्तराया-
भिख्यां व्युत्पन्नपूर्वां प्रमुदित हृदयाद्भूपपीताम्बरादयः।३।

यस्मिन् भागवतीं कथां कथयति व्याख्यां सभामध्यतो
धृत्वा वैष्णवतोषणीं प्रतिपद सप्रेमरोमोद्गमाः।
पाषंडा अपि तत्क्षणप्रविलसद्रोमाञ्चकंपाम्भुभिः
व्याप्ताः प्रेमसुखाम्बुधौ सुजनवत् मज्जन्ति भावाकुलाः।४

साक्षात् योऽमरकोष पुस्तकमहोऽप्येकं लिलेख स्वय
श्रीपीताम्बर भीमदेव विलसद् भूमीश्वरस्याज्ञया।
यश्चक्रे मथुराप्रयाण विदितं सत्खण्डकाव्यं हरेः
राधायाश्च कथाभिरद्भुततरं प्रश्नोत्तराभियुंतम्।५।

चतुर्भुज पदाश्रय इचतुरसत्तमाचातुरी-
चमत्कृत जगज्जन चरित दक्षचित्तः सताम्।
चिरन्तनमुनेः कथाकथन कोविदानां चिरं
चचार भुवि यः शुचिः सुकृतसञ्चयं दुश्चरम् ६।

शुम्भच्छम्भुजटातटोत्तटनटद् गङ्गातरङ्गोज्वलां
कर्त्ता यः कवितां वितानविलसत् काव्यादरां सादराम्।
वक्ता यश्च सभासु भासुरपदप्रोद्भूद् विवादग्रह-
ग्रस्त ग्रस्त विवादिवाक्यविहसत् सभ्यर्चितां भारतीम्।७

भ्राजद्राजकदम्ब लम्बित महापूजादरोऽन्तश्चिरं (?)
तुष्टैः शत्रुगणैः प्रसन्नवदनैर्मित्रैर्मुदा लोकितः।

श्री दामोदर पण्डितः प्रकटिताशेषश्रुतार्थक्रियः
षट्टज्योतिष वेदि शाटिकतयाख्यातो यदीयाग्रजः ।८।

नो बाला न च कालिका न सरमा नो भारती चण्डिका
पूज्या यस्य नवाभवत् कुलगुरुः श्रीकृष्णचन्द्रः परं ।
यत् पादाम्बुजरेणु भूषितननुत्वेनास्य वादे भवेत्
गीर्वाणेशगुरोः पुरोऽपि मुखरो जैत्रप्रतिज्ञानकः ।९।

नानालङ्कारवद्भिर्मृदुमधुरतर श्लिष्टसम्यक् पदौघैः
प्रोद्यत् पुण्यप्रसङ्गैः प्रबलरसकुलै राशु जातैः कवित्वैः ।
मादृक् कुत्रापि कश्चित् कविरपि सपदि स्फूर्त्तिमानास्त नैव
गर्वं कुर्वन्नृपस्य सदसि किल कविक्ष्मापतिं यैन जिग्ये ।१०।

यः श्रीमत पुरुषोत्तमाभिधमहाराजाधिराजाज्ञया
श्रीमत् भक्तिरसामृताम्बुधिगत श्लोकावली टिप्पणीम् ।
कृत्वा कीर्त्तिकदम्बकं प्रकटयन्नानन्दयन् वैष्णवान्
पाषंडानपि भर्त्सयन्नुपगतानध्यापयन्ना बभौ ।११।

व्युत्पन्नानां कवीनां विविधमतविदां वन्द्य पादारविन्दात्
काव्यं गोविन्द लीलामृत मिदममलस्वान्तसामन्तरायात् ।
सोऽहं तस्मात् पठित्वा निजपितुरधिकाभ्यासपूर्वं विदित्वा
किं चित्तस्य प्रसादात् पिपठिषुरुचये टिप्पणीमारभेऽस्य ।१२।

गोविन्द लीलामृत काव्य टीका
सद्वैष्णवह्लादकरी मनोज्ञा
भावार्थमात्र प्रतिपादनीया
सतां सदा कण्ठगतां बिभातु ।१३।

अथ सकल कविकुलमुकुटालङ्कारहीरो वैष्णवः श्रीमान् परम कृष्णदासः ++ केवल भगवल्लीलावर्णनाप्रधानं गोविन्दलीलामृताख्यं महाकाव्यं चिकीर्षुः + +

Colophon of the fourth sarga:—

इति श्रीमत् परमपवित्र-भारद्वाजगोत्रावतंस

वैयाकरण भूषण-व्युत्पन्न कुञ्जर पञ्चाननायमान-
श्रीमन्नंदनन्दनपदारविन्द द्वन्द्व स्वच्छन्दामन्द निस्यन्दमानमकरन्द-
सन्दोहस्वादन परमेश्वर सामन्तराय पुत्र हरिसेवक्रि
कविरत्न विरचितायां वैष्णवह्लादिनीसमाख्यायां
गोविंदलीलामृत व्याख्यायां चतुर्थसर्गः समाप्तः ॥

Last verse of fifth Sarga—

भारद्वाज कुलाम्बुधौ महति यः सम्पूर्णशुभ्रांशुवत्
विप्रः श्रीपरमेश्वराख्य उदितः सामन्तरायः सुधीः ।
तत् पुत्रेण यथाश्रुतार्थ रचिते गोविंद लीलामृत-
व्याख्याने विमलार्थ संस्कृतमये सर्गो गतः पञ्चमः ॥

71

L/30

गोविन्द लीलामृतम्

By कृष्णदास

Substance— Palm leaf. No of folia. 215 (13.2"×1·2") Character—Oriya, Date of copy is not given, Complete, Condition—good, Find-spot— Ranapur area Dt. Puri.

Beginning— श्रीकृष्णचैतन्यचन्द्राय नमः

श्री गोविन्द व्रजानन्द सन्दोहामन्दमन्दिरम् ।
वन्दे वृन्दावनानन्द श्रीराधासङ्ग नन्दितम् ॥

× × ×

पदारविन्दभृङ्गेण श्रीरूप रघुनाथयोः
कृष्णदासेन गोविन्दलीलामृतमिदं चितम् ॥

End— इति श्री गोविंदलीलामृते महाकाव्ये रजनीविलासवर्णनो नाम त्रयोविंशः सर्गः ।

समाप्तश्चायं ग्रन्थः । No colophon.

72

L/114 (b)

गोविन्द विरुदावली

with टीका By रूपगोस्वामी

Substance— Palm leaf. No of folia 45 (12."×1.3"), Character— Oriya. Date of copy is not given. Condition good, Complete Find spot—Ranapur. Dt. Puri.

इति श्रीमद्रूपगोस्वामिना विरचिता गोविंदविरुदावली समाप्ता। No colophon.

73

L/97 (a)

चन्दनयात्राचम्पूः

By नीलाम्बर आचार्य्य

Substance— Palm leaf. No of folia 34 (12.3"×1.2") Character— Oriya, Date of copy is not given. Complete, Condition not so good, some folia are worm eaten, Find spot— Kapileswar, P.S. Bhubaneswar, Dt. Puri.

Beginning— श्रीशः शरणम्

नाट्य प्राकट्यस्त्र्यट्यदिततजटा जूट कोट्या य उच्चैः
सन्ध्याभ्रादभ्रलेखा भ्रमविभवभर भावुकानां विधत्ते।
भ्राम्यन्मूर्द्धानुबद्धामृतकिरणकलालातलेखानुकारि-
प्रोत्सर्पत्स्वर्नदीकः कलयतु कुशलं शङ्करः सततं वः॥

× × ×

प्रख्यात विद्वद्धुरन्धर स्वच्छ कौत्सवंशांकुर कतमस्व वचसासमुज्ज्वलीकरणाय श्रीभगवतो जगन्नाथदेवस्य चन्दनयात्राचरित्रानुवर्णनमारभमाणः समादिष्टोऽभ्यधि समाजमार्य्यचरितेन नरपतिना नीलाम्बरो नाम कविरत्नगृहीतव्यो भव्यविदग्धचरितैराचार्य्य-पादैर्भवद्भिः।

End—तदेवं क्रमशः कठोर किरणावकाश + + पथि तथाविध जलकेली कौतुक समापितालिल सन्तापो भगवान् पुनरथ स्वप्रासाद' प्रत्यगमत्।

No colophon.

74

L/93

चन्द्रकला नाटिका

By विश्वनाथ कविराज

(The famous author of the Sahitya Darpana)

Substance— Palm leaf. No of folia 38 (14.3"×1.5") Charatcer— Oriya, Date of copy is not given. Condition good, Complete, Find spot— Paralakhemindi, Dt. Ganjam.

It is published as an appendix of The Orisssa Historical Research Journal vol. VI Part II and III 1957, with the historical notes and introduction, by Sri Satyanaran Rajaguru, and Prof Sarbeswar Das M. A.

It contains some folia about व्रतविधान towards the end of manuscript, No colophon.

75

L/1 36

चमत्कार चंद्रिका

By सनातन गोस्वामी

Substance— Palm leaf. No. of folia 52 (9."×1.4') Character— Oriya, Date of copy is not given, Condition good, Complete, Find spot— Sakhigopal. Dt. Puri.

Beginning— श्री

यत् कारुण्यं शुचिरस चमत्कार वारांनिधिस्ता-
स्तृभ्योराध्य गिरिवर भृतो स्पर्शयत्तर्पयच्च ॥

तस्यैवैक: पृषतमचिराल्लब्धमाशाक्षिदानै:
+ + दर्शन वितते कृष्णचैतन्यरूप: ॥

× × ×

इति चमत्कारचन्द्रिकायां प्रथम कुतूहलम् ।

× × ×

End— इति चमत्कारचन्द्रिकायां चतुर्थं कुतूहलम् । No colophon.

76

L/139(b)

चाणक्यनीति:

Substance— Palm leaf. No of folia 40 (11.6"×1.4"), Character— Oriya, Date of copy is not given. Condition good; Complete, Find-spot—Sanakhemundi Dt. Ganjam.

End — इति चाणक्यपुस्तकं समाप्तम् ।

Total no. of verses 626 only. No colophon.

77

B.S /37

चैतन्यचंद्रोदय नाटकम्

By परमानन्दसेन कविकर्णपूर

Substance— Countrymade paper. No. of folia 96 (11.8"×4.5") Character— Bengali, Date of copy is not given. Condition—not good, some pages are torn out. Complete. Find spot—Dharadharpur area. Dt. Cuttack.

No colophon.

78

L/144 (e)

चौरपञ्चाशत्

Substance— Palm leaf. No. of folia 7 (14.5"×1.5") Character—

Oriya. Date of copy is not given, Condition-good. Complete. Find-spot— Kalahandi, Orissa.

Beginning — श्री सरस्वत्यै नमः, अविघ्नमस्तु

कालिन्दीजल सन्निधावुपवने गोपाङ्गनालिङ्गन-
क्रीडा कर्षणचुम्बनादि रचितः सम्मूर्च्छितो वेणुना।
स्थित्वा कल्पमहीरुहाश्रितलतावासेषु पुष्पान्वितो
नाना भूषणभूषितो विहसितः कृष्णः प्रसन्नोऽस्तु नः ॥

× × ×

End— इति चौरपञ्चाशत्। No colophon.

79

S.Ms./I

दशग्रीवबध महाकाव्यम् Vol I & II

By कवीन्द्रमार्कण्डेय मिश्र

Substance—Paper No of folia 191 Size (13·5"×8·5") Character— Oriya, Date of copy is not given, condition-good, Complete, Find-spot— Ganjam. (Orissa).

Beginning— ज्योत्स्नावदात स्फटिकाक्षपुस्त-
ज्वराभय स्मेरकरारविन्दम्।
अम्भाज योनेर्मुख पङ्कजाना-
मुद्दामसौरभ्यमुपाश्रयामः॥

यदर्थमत्यन्तपरिश्रमेण बालवादिनि त्वं गमिता प्रसादम्।
गानाय तस्मै रघुनाथ कीर्तेर्मातर्ममदीये हृदि सन्निधेहि॥

\+ \+ \+

इतिश्री मार्कण्डेयमिश्र विरचिते दशग्रीवबधे महाकाव्ये भगवद्विज्ञापन नाम प्रथमः सर्गः।

End— भास्वद्वंशमणे बभूव कपिल क्षौणीपतेर्नन्दनो
श्रीवीरः पुरुषोत्तमो गजपति र्भाग्यं भुवो मूर्त्तमत्।

आकौमारदिनान्महाप्रियसुहृत्तस्याभवत् काश्यपः
श्रीमान्मङ्गलदेव इत्यभिमतो गोष्ठीषु विद्यावताम् ॥

श्रीरुद्रे पुरुषोत्तमेन्द्र तनये प्रोद्दामदोर्मण्डली-
क्रीडाखण्डतशात्रवे वसुमतीमासागरं शासति ।
श्रीमान् मङ्गलदेवसूनुरमनागाराध्य वाग्वादिनीं
मार्कण्डेयकविस्तदेतदतनोत् काव्यं हरेः प्रीतये ॥

भोगाभोगमुरीकरोति धरणीं यावद्भुजङ्गेशितु-
र्लोकालोकगिरिं प्रदक्षिणयते यावत्त्विषामीश्वरः ।
श्रीरामस्य गुणाम्बुधेर्गुणलवेनारब्धमेतन्नवं
काव्यं मे विदधातु तावदसकृत् प्रीतिं प्रसन्नात्मनाम् ॥

इतिश्री काश्यपगोत्र समुद्भव श्रीमन्मङ्गलदेव देहसम्भव मार्कण्डेयाभिध कविचक्रवर्ति-विरचिते दशग्रीववधे महाकाव्ये श्रीरामस्वपुराभिषेको नाम विंशतितमः सर्गः ।

समाप्तोऽयं ग्रन्थः No Colophon.

80

L/131 (b)

नलोदय महाकाव्यम्

by सरस्वतीपुत् कालिदास

with नलोदयाख्या टीका by आदित्यसूरी

Substance— Palm leaf. No of folia 60 (15 3" × 1.7") Character— Oriya, Date of copy is not given, Condition-good. Complete, Find-spot- Bhubaneswar, Dt. Puri.

Beginning— श्री गणेशाय नमः

हृदय सयादवतः पापाट्या दुरा-सदा यादवतः
अरि समुदायादवत स्त्रिजगन्मागाः स्मरेणदायादवतः ।

टीका of the first verse— अथ तत्र भवान् कालिदासकविः यमकोत्थित सर्वकवि-गर्वखर्वीकरणमतिरति सुकृता काव्य यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये, सद्यः पर

निर्वृतये कान्तासंमिततयोपदेश युजेइत्याद्याल'कारिकवचनप्रामाण्यात् काव्यस्यानेकश्रेयः-साधकतां पश्यन् काव्यालापांश्च वर्जयेदिति असत्काव्य' परिहृत्य पुण्यश्लोक नलनृपति-चरित' सकलमङ्गलसाधकमिति मन्वानो महाकाव्य' चिकीर्षुर्ग्रन्थादौ इष्टदेवतानुस्मरणरूप' लक्षलमाचरति। हृदयेति—हे हृदययादवतः, यदोरपत्यात्=श्रीकृष्णात् सर्वदा त्व' मागाः-नगच्छ। तत्रैव त्वया स्थीयतामितिभाव:। यद्वा यादवमतिक्रम्य यादवे प्रविश्य वा त्व' मागाः। यादवोऽत्र श्रीकृष्णएवेति प्रतिपादयन् इति आरभ्य यतः स दानवनाशमित्यन्तेन तं विशिनष्टि। किंविधात् यादवतः, दुरासदायाः दुर्द्धर्षायाः पापाटव्याः पापार्थं वाटवी अरण्य' तस्मादवतः दावाग्निस्वरूपात्, पुनः किं विधात् ? अरिसमुदायात्-शत्रु समूहात्, त्रिजगत् अवतः रक्षतः। पुनः किं विधात्, स्मरेण-प्रद्युम्नेन दायादवतः पुत्रवतः कन्दर्प-जनकादित्यर्थः। यदोरपत्य' यादवस्तस्मात्। शिवादिभ्यश्चेत्यण् इत्यादि।

× × ×

इतिश्री सरस्वतीनन्दन कविवर कालिदासकृतौ नलोदयाख्ये महाकाव्ये दमयन्ती स्वयंवरो नामप्रथमोल्लासः।

\+ + +

इति आदित्यसूरि विरचितायां नलोदयाख्यटीकायां प्रथमोल्लासः।

No colophon.

80

L/29 (c) **नागरसर्वस्वम्**

Substance— Palm leaf. No of folia 13 (16"×1.4") Character— Oriya, Date of copy is not given. Condition-good Complete. Find spot— Sakhigopal, Dt. Puri.

Beginning— श्री गणाधीशो जयतु

हरकोपानलेनैव भस्मीभूतः कृतः स्मरः
अर्द्धं गौरी हरस्यापि तेन तस्मै नमोनमः॥

\+ + ×

End— इति नागर सर्वस्वम् समाप्तम्, No colophon.

82

L/54

नारायण शतकम्

By विद्याकर

with विशदचन्द्रिकाटीका by पीताम्बर मिश्र

Substance— Palm leaf. No of folia 33 (15.3"×1 5") Character— Oriya, Date of copy is not given. Condition-good. Complete. Find-spot— Khurdha area, Dt. Puri.

This work was published by the Prachi Samity, Cuttack, in 1934., with the introduction and notes by Dr. K. K. Kar, M. A, Kavyatirtha.

No colophon.

83

L/150 (b)

नित्यगुप्त चूडामणिः

By अतिवृद्ध जगन्नाथ दास

Substance— Palm leaf, No of folia 54 (11.5"×1.5") Character— Oriya, Date of copy is not given. Condition-not so good, some folia are worm eaten. Incomplete, (from 2nd आस्वाद to 22nd आस्वाद) Find spot- Haladia, P.S. Khurdha, Dt. Puri.

इतिश्री अतिवृद्धजगन्नाथ गोस्वामिना विरचिते नित्यगुप्त चूडामणौ द्वितीयास्वादः।

End— इतिश्री अतिवृद्धजगन्नाथ गोस्वामिनाविरचिते नित्यगुप्तचूडामणौ द्वाविंशा-स्वादः। No colophon.

84

L/80 (a)

नीतिशतकम्

By भर्तृहरि

Substance— Palm leaf. No of folia 8 (14.9"×1.6'4) Character—

Oriya, Date of copy is not given, Condition-good. Complete. Find-spot— Khallikote, Dt. Ganjam.

इति भर्त्तृहरि विरचित नीतिशतक समाप्तम्। No colophon.

85

L/35 (b)

नृसिंह शतकम्

By गङ्गाधर

Substance— Palm leaf. No. of folia 16 (12.8"×1.3") Character— Oriya, Date of copy is not given, Condition good, Complete, Find spot— Puri town Orissa.

Beginning— श्रीनृसिंहाय नमः।

ब्रह्मांडभांड भ्रमणभरबृहद्घोषनिर्घातदैर्घ्यै-
र्दुर्दैत्यव्याघ्रशीघ्रप्रमथनकथन सर्वदिक्षु प्रकुर्वन्।
कौटिल्य क्रूरदंष्ट्रोत्कट कटुलनटत्प्रह्वजिह्वाभयोल्क:
प्रह्लादाह्लादहेतुर्दहतु मम महद्दुःखसंघो नृसिंह:॥

End— कश्चित्कौन्तसवंशजः कैरवपतीप्राकाश्यराकापति:
कृत्वा मर्त्यहरे रमत्यंकलिनां श्लोकैः शतैर्मौक्तिकैः।
प्रालादूषण दूरणाय गुणवद्विज्ञान शाणाञ्चितां
सत्कण्ठार्पणतो जगाम परमानन्द स गङ्गाधरः॥

श्रीनृसिंहस्य शतकाख्यं खंडकाव्यं सम्पूर्णम्। श्रीनृसिंहार्पणमस्तु।

86

L 4 (b)

नैषधीय चरितम्

By श्रीहर्ष

Substance— Palm leaf. No of folia. 20 (14.6"×1·4") Character— Oriya Date of copy is not given, Incomplete, Condition— worm eaten Find spot — Puri town.

It contains the 1st canto and 46 verses from the 2nd canto only.
No colophon.

87

L/8 **नैषधीय चरितम्**

with टीका by पुरुषोत्तम मिश्र

Substance— Palm leaf. No of folia 1 7 (17.5"x1.6") Character— Oriya, Date of copy is not given. Incomplete, Condition very bad, worm eaten, some folia are broken. Find spot— Puri town

शाण्डिल्यान्वय दुग्धवारिधिसुधाधामाधरित्री तला-
लङ्कारो मधुरानवद्यगुणधानानन्दमिश्रोऽभवत् ।
तत्सूनोः पुरुषोत्तमस्य विदुषामानन्दहेतौ कृतौ
श्रीमन्नैषधकाव्य चारुविवृतौ सर्गोऽयमाद्यो गतः ॥

× × ×

श्रीमन्नैषध भव्यकाव्यविवृतौ सर्गो द्वितीयो गतः ।

× × ×

इतिश्री पुरुषोत्तम मिश्र विरचितायां नैषधटीकायां पञ्चमःसर्गः ।

The same verse with slight diffrence is repeated at the end of the each canto.

88

L/9 **नैषधीय चरितम्**

with मल्लिनाथ टीका

Substance— Palm leaf. No of folia 141 (15."×1.2"), Character— Oriya. Date of copy is not given. Condition very bad, worm eaten, some folia are broken. Incomplete, (up to 12th canto) Find spot— Puri town. Orissa.

No colophon.

89

L/ 10

नैषधीय चरितम्

By श्रीहर्ष

with हृदयं टीका by कविराज गोपीनाथ रथ

Substance— Palm leaf. No of folia 195 (16.5"×1.3") Charatcer— Oriya, Date of copy is 11 Anka year of Divyasimha Deva I ie.1696 A.D. Incomplete, (from 10th canto to 22nd canto) Condition-not so good, some folia are worm eaten. Find spot— Sakhigopal area Dt. Puri.

इति श्री गोपीनाथ कृतौ हर्षहृदयाख्यायां नलचरित टीकायां दशमः सर्गः ।

\+ + +

इतिश्री + + + नैषधचरित टीकायां एकादशः सर्गः ।

\+ + +

येनेयं वसुधासुधाकरकराकार्यशः पारगः
पूर्णाप्राप्त विलेपनेव निखिला कर्पूरपूरेरभूत् ।
तस्य सौनयशर्मणः सुकृतिनः पौत्रस्य टीकाकृतौ
सर्गस्तत्र चतुर्दशो नलकृति र्दैवप्रसादोऽभ्यगात् ॥

आराध्यो जगतां सतां गुणविदामध्यापयन्भूभृतां
पूज्योयो जगतीतले विजयते श्रीदेवदत्तो द्विजः ।
तत्सूनो र्निषधावनीन्द्र चरिते टीकाकृतावुज्ज्वलः
सर्गः पञ्चदशो व्यगाद् वरवधूमाङ्गल्यभूषाविधिः ।

मीमांसाम्भोधि मन्थाचल सुकृतवर् र्धिमानकृसिंहः
धर्मादित्यो द्विजेशो नयविनयगुरुः सर्वशास्त्रार्थवेत्ता ।
योऽभूत्तन्नप्तृनप्तु स्तनयविरचिता या नलीये चरित्रे
टीका, तस्या मयासीदुदितदिनमुखः सर्ग एकोनविंशः ॥

\+ +

इति कविराज गोपीनाथरथ कृतौ नलचरितटीकायां एकत्रिंशतितमः सर्गो गतः ।

× × ×

इति श्रीमदाचार्य्य गोपीनाथ कविराज-कृतौ हर्षहृदयाख्यायां नलचरित टीकायां द्वाविंशः सर्गः समाप्तः ।

colophon— अङ्के दिव्यसिंह नृपते रेकादशे वैशाख कृष्ण चतुर्दशी आदित्यवारे + +

सानन्द मावहतु सज्जनचित्तवृत्ता
दुःखेन पुस्तकमिद लिखित द्विजेन ॥

त्रिपुरारि षड्ङ्गिना लिखितम् ।

भीमस्यापि रणे भङ्गो मुनेरपि मतिभ्रमः
यदि शुद्धमशुद्ध वा मम दोषो न विद्यते ॥

पुरुषोत्तम त्रिपाठिना लिखितेय नैषध काव्यस्य टीका परोपकृतये आत्मोपकारय च ।

90

L/23

नैषधीय चरितम्

By श्रीहर्ष

with हर्षहृदय टीका by कविराज गोपीनाथ रथ

Substance— Palm leaf No. of folia 96 (16.″×1.5″) Character— Oriya. Date of copy is 2nd anka year of Divyasinha Deva I e.i. 1688 A.D. Incomplete, (from 6th canto to 11th canto) Condition— very bad, some folia are broken, and worm eaten on both the sides, Find spot— Puri town, Orissa.

इति श्रीमदाचार्य्य गोपीनाथ कविराज कृतौ हर्ष हृदयाख्यायां नैषधचरित टीकायां षष्ठः सर्गः ।

× × ×

इति श्रीमदाचार्य + + + एकादशः सर्गः ।

Colophon— अङ्के द्वितीये मधुमासकस्य
शिताष्टमी वासर पूर्वभागे ।

श्रीदिव्यसिंहस्य धनञ्जयेन
व्यलिख्यत स्वपठनाय चेदम् ॥

There are some folia containing the सञ्जीवनीटीका by मल्लिनाथसूरि towards the end of the manuscript.

91

L/12 नैषधीय चरितम्

with टिप्पणी

Substance— Palm leaf. No of folia 124 (14"×1.5") Character— Oriya, Date of copy is not given. Condition-good Complete. (from 10th canto to 15th canto), Find spot—Bhubhaneswar, Dt. Puri.

No colophon.

92

L/113 नैषधीय चरितम्

By श्रीहर्ष

with हर्षहृदय टीका by कविराज गोपीनाथ रथ

Substance— Palm leaf. No of folia 100 (17.5"×1.5"), Character— Oriya, Date of copy is not given. Condition good; Incomplete, (from 4th canto to 9th canto only, but tika found only from 4th canto to seventh canto) Find-spot— Khurdha area, Dt. Puri.

No colophon.

93

L/114 (a नैषधीय चरितम्

By श्रीहर्ष

Substance— Palm leaf. No. of folia 16 (12."×1.3") Character—

Oriya. Date of copy is not given, Condition-good. Complete. Find-spot— Ranapur, Dt. Puri.

No colophon.

94

L/115 **नैषधीय चरितम्**

by श्रीहर्ष

Substance— Palm leaf. No of folia 165 (15.3"×1.7"). Character— Oriya, Date of copy is not given, Condition good. Incomplete. (from 1st canto to 8th canto only) Find spot— Ranapur area, Dt. Puri.

No colophon.

95

L/116 **नैषधीय चरितम्**

with मल्लिनाथ टीका

Substance— Palm leaf. No of folia 174 (13.9"×1.8") Character— Oriya, Date of copy is not given, condition-good, Incomplete, (from 1st canto to 16th canto only) Find spot- Begunia, Dt. Puri.

End— श्रीहर्षे कविराजराजि मुकुटालङ्कार हीरः सुत'
श्रीहीरः सुषुवे जितेन्द्रियचय' मामल्लदेवी च यम्।
काश्मीरै महिते चतुर्दशतयीं विद्यां विदद्भिर्महा-
काव्ये तद्भुवि नैषधीयचरिते सर्गोऽगमत् षोडशः॥

End of the टीका— इति श्रीपदवाक्य प्रमाण पारावारपारीण श्री महामहोपाध्याय कोलाचल मल्लिनाथ सूरि विरचिते नैषध व्याख्याने जीवातु समाख्याने षोडशः सर्गः।

No Colophon.

96

B.S./34 **नैषधीय चरितम्**

By श्रीहर्ष

with मल्लिनाथ टीका

Substance— Country made paper. No of folia 91 (14.2"×3.8") Character—Bengali, Date of copy is not given. Condition— not so good, Incomplete, (from 1st cento to 5th canto only) Find spot— Dharadhar pur area, Dt. Cuttack.

No colophon.

97

L/76 **नैषधीय चरितम्**

By श्रीहर्ष

with टीका by मल्लिनाथ

Substance— Palm leaf. No of folia 174 (16.5'×1.2') Character— Oriya. Date of copy is not given, Condition worm eaten on both the sides, and some folia are broken. Incomplete. (from 1st canto to 9th canto only) Find spot— Khallikote. Dt Ganjam.

No colophon.

98

B S./14 **पद्यसरणी**

Collected by रूपगोस्वामी

Substance— Country made paper, No of pages 35 (12.3"×1.3") Character— Bengali, Date of copy is not given. Condition-not so good. Complete, Find spot- Jagatsimhapur area, Dt. Cuttack.

इति श्रीमद्रूपगोस्वामिना संगृहीता पद्यसरणी समाप्ता No colophon.

99

L/16 (a)

पद्यावली

Substance— Palm leaf. No. of folia 50 (13.2"×1.2") Character— Oriya, Date of copy is not given. Condition— good, Incomplete, Find spot—Ranapur area, Dt. Puri.

It is a collection from works of diferrent poets i.e. लक्ष्मीधर, श्रीधर-स्वामी, ईश्वरपुरी, आनन्दाचार्य, व्यासपाद, यादवेन्द्रपुरी, शूराशङ्कर, उत्कलीयघनञ्जय, सार्वभौमभट्टाचार्य, रघुउपाध्याय, पुरोत्तम आचार्य्य, गर्भेकवीन्द्र, श्रीकविराज मिश्र, श्रीकराचार्य, गोविन्द, भवानन्द, माधवपुरी, हरिदास, सर्वभट्ट, शिवमौलि, गोविन्दमिश्र, रघुनाथ दास, गोविन्दभट्टाचार्य, मुकुन्दभट्टाचार्य, दिवाकर, मयूरकवि,शुकदेव,अभिनन्द, सर्वानन्द, योगेश्वर, श्रीकेशव, विद्याविनोद, गजपति पुरुषोत्तमदेव, चिरंजीव, कविचन्द्र, जयन्त, सञ्जयकविशेखर, पुष्कर, दैत्यारिपण्डित, लक्ष्मणदेवसेन, विश्वनाथ, अमरुक, उमापतिधर, जगदानन्दराय, सूर्य्यदास, भट्टनारायण, रामचन्द्र दास, दामोदर, गोवर्द्धनाचार्य्य, रुद्र, हरिभट्ट, हरिहर, रामचन्द्रदास, त्रिविक्रम, क्षेमेन्द्र, आनन्द, शान्तिकर, भीमभट्ट, बाण, जगन्नाथसेण, षष्ठीदास, शुभ्र।

End— समाप्ता इयं पद्यावली।

Colophon— अनेन लेखकेन श्रीवृन्दावन निवासी सुप्रीतो भवन्तु। श्रीगोपालः शरणम्।

100

L/86

प्रबोधचन्द्रोदय नाटकम्

By कृष्ण मिश्र

Substance— Palm leaf. No. of folia 49 (14.8"×1.3") Character— Oriya. Date of copy is not given, Condition not so good, some folia are broken. Complete. Find spot— Bhubaneswar. Dt. Puri.

Beginning— ओं सदाशिवाय नमः।

मध्याह्नार्क मरीचिका सुतपयःपूरो यदज्ञानतः
खं वायुर्ज्वलनो जलं क्षितिरिति त्रैलोक्यमुन्मीलति।

यत्तत्वं विदुषां निमीलति पुनः स्रग्भोगिभोगोपम
सान्द्रानन्दमुपास्महे तदमलं स्वात्मावबोधं महः ॥

× × ×

ततः पूर्वमत्रभवद्भ्यः कृष्णमिश्रैः प्रबोधचन्द्रोदयं नाम नाटकं निर्माय भवत्सु समर्पितमासीत् ।

End— इति प्रबोधचन्द्रोदये जीवन्मुक्ति र्नाम षष्ठोऽङ्कः । समाप्तश्चायं ग्रन्थः ।

No colophon.

101

S.M.S/

प्रमुदित गोविन्द नाटकम्

By कविरत्न पुरोहित सदाशिव उद्गाता

Substance— paper, No of pages 93 (8.5"×6.5)Character—Oriya, Date of copy is not given. Complete, Condition-good. Collected by A. T. Sarma, M.A., P.O.L., Editior of the 'Manorama', Berhampur, Dt. Ganjam.

Beginning— श्री गणेशाय नमः, अन्तरायमस्तु ।

अम्भोजानि चक्रुः दरमसृणघृणः कैरवं चक्रवाकाः
येते पादाहिमङ्गा प्रकटनपटवश्चित्रमध्यासते यान् ।
शम्भोर्मङ्गल्यचर्चागम महविहिताः कौतुकाधान रम्याः
क्रीडासम्भार योग्या त्रिदशपुर कुशलं नित्ययुनो गृहा वः ॥

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अस्ति तावद् वत्सकुल कैरवाकर कलाकरायमाणस्य प्रथित कविरत्न पुरोहित राजपण्डितस्य कवेः सदाशिवोद्गातु रभिनवं मुदितगोविन्दं नाम रूपकम् तत्प्रदर्श्य सभासत्सन्तोषेणात्मानं कृतार्थयामः ।

End— इति श्री प्रमुदितगोविन्दं नाम नाटकं सम्पूर्णम् ।

श्रीः ।

102

L/151 (b)

प्रस्तावसिन्धुः

Substance— Palm leaf. No of folia 41 (13.6"×1-3") Character— Oriya, Date of copy is not given. condition-good, Incomplete. Find spot- Haladia, Dt. Puri.

End – प्रस्तावसिन्धो रमेः इत्येकाः पूर्णतां गताः ।

No colophon.

103

L/25 (b)

पादशतकम्

By कालीचरण कविसूर्य रथ शर्म्मा
with भावार्थबोधिनी टीका by शरदुर्ग महीपति

Substance— Palm leaf. No of folia 85 (15.5"×1.5") Character— Oriya, Date of copy is not given. Condition-good Complete. Find spot – Puri town, Orissa

Beginning— परिस्पष्टानष्टादश रु मरुचिह्नां निदधतौ
स्फुटाम्भोजाटोपे स्फुरदरुणरूपे सुमृदुनौ ।
सदा खेषु स्नेहा दिवनखमयूखैः स्मितमुखे
हृदं प्रादु स्यातां मृदित विपदि श्रीपतिपदे ॥

× × ×

टीका – नमः श्री चिन्तामणये ।

शतानन्द प्रसूर्य्यात् शतानन्दमवाप्नुयात्
वन्देऽ : शतशः पादशतपत्र गदाभृतः ।

श्रीशोभाचन्द्रपारीन्द्र शरदुर्गमहीभुजः
सूरिः साहित्यपञ्चास्यः प्रपञ्चान्तर्गुणाद्भुतम् ॥

पादेय शतकस्यार्थकलनादरशालिनां
बोधायान्ययभावार्थ बोधिनीय निबध्यते ॥

End— इति पादशतकम् । लेखकोस्य श्री कालीचरण कविसूर्य्य रथशर्म्मा ।

No colophon.

104

L/142 **द्वात्रिंश सिंहासनम्**

Substance— Palm leaf. No of folia 31 (16.3"×1.6" Character— Oriya, Date of copy is not given, Condition not good. one side is broken. Incomplete. Find spot— Kalahandi, Orissa.

End— इति अष्टाविंशति कथनम् । No colophon.

105

L/80 (c **वैराग्य शतकम**

By भर्तृहरि

Substance— Palm leaf. No. of folia 7 (15."×1.5") Character— Oriya. Date of copy is not given, Condition-good. Complete. Find spot— Khallikote, Dt. Ganjam.

End— इतिश्री महायोगीन्द्र श्रीभर्तृहरिकृतौ सुभाषित शतत्रय्यां वैराग्यशतकं समाप्तम् । No Colophon.

106

S.M.S./36 **भक्तिभागवत महाकाव्यम**

By कविडिंडिम जीवदेवाचार्य

Substance— Palm leaf. No of folia 108 Character— Oriya, Condition - Newly copied. Incomplete, (from 1st canto to 9th canto)

Beginning— ॐ तत्सत् श्री गणेशाय नमः।

श्रीशक्तिचेतोभवबीज भूतां तडिन्निभां तां त्रिपुटां भजामः
यतोऽभिजाता कवितालता सा पुन्नागमाश्रित्य फलानि सूते।
नमोऽस्तु तस्मै श्रुतिसारसाक्षि शिखासरोजाय विकुण्ठराय
यस्याखिलः सौरभसम्भ्रमेण निराकृतो विभ्रमगन्धमेदः॥

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इति श्रीमत् कविडिंडिम गजराज राजगुरु जीवदेवाचार्य्य विरचिते भक्तिभागवते महाकाव्ये प्रथमः सर्गः।

× × ×

इति श्रीमत्... ... ... देवकी गर्भधारण नाम द्वितीयः सर्गः।
इति ,, ... कृष्णावतारो नाम तृतीयः सर्गः।
इति ,, ... वृन्दावन प्रवेशो नाम चतुर्थः सर्गः।
इति ,, ... कालीयदलन नाम पञ्चमः सर्गः।
इति ,, ... गोविन्दाभिषेको नाम षष्ठः सर्गः।
इति ,, ... प्रत्यङ्ग वर्णन नाम सप्तमः सर्गः।
इति ,, ... वस्त्रहरण नामाष्टमः सर्गः।
इति ,, ... रासारम्भो नाम नवमः सर्गः।

No colophon.

107

L/96

भक्तिभागवत महाकाव्यम्

By कविडिंडिम जीवदेवाचार्य्य

Substance— Palm leaf. No. of folia. 166 (17.6"×1·3") Character— Oriya, Date of copy is not given, Condition—worm eaten on both the sides. Incomplete, (from 6th canto to 32nd canto only) Find spot—Khallikote, Dt. Ganjam.

इति श्रीमत् कविडिंडिम गजराज राजगुरु श्रीजीवदेवाचार्य्य विरचिते भक्तिभागवते गोविन्दाभिषेको नाम षष्ठः सर्गः।

× × ×

इति श्रीमत्... ... ... रासोल्लासो नाम दशमः सर्गः ।
इति ,, ... मथुराप्रवेशो नाम एकादशः सर्गः ।
इति ,, ... कंसविध्वंसनं नाम द्वादशः सर्गः ।
इति ,, ... वल्लभी सन्देशो नाम त्रयोदशः सर्गः ।
इति ,, ... जरासन्धबन्धनं नाम चतुर्दशः सर्गः ।
इति ,, ... कालयवन संयवनं नाम पञ्चदशः सर्गः ।
इति ,, ... कुण्डिनप्रयाणं नाम षोडशः सर्गः ।
इति ,, ... रुक्मिणीहरणं नाम सप्तदशः सर्गः ।
इति ,, ... सत्यभामापरिणयो नाम अष्टादशः सर्गः ।
इति ,, ... लक्ष्यभेदो नाम ऊनविंशतितमः सर्गः ।
इति ,, ... पारिजातहरणो नाम विंशतितमः सर्गः ।
इति ,, ... उषापरिणयो नाम एकविंशतितमः सर्गः ।
इति ,, ... इन्द्रप्रस्थप्रवेशो नाम द्वाविंशतितमः सर्गः ।
इति ,, ... शिशुपालवधो नाम त्रयोविंशतितमः सर्गः ।
इति ,, ... मूर्तिदर्शनं नाम चतुर्विंशतितमः सर्गः ।
इति ,, ... द्वारकावर्णनं नाम पञ्चविंशतितमः सर्गः ।
इति ,, ... रैवतवर्णनं षड्विंशतितमः सर्गः ।
इति ,, ... ऋतुवर्णनं नाम सप्तविंशतितमः सर्गः ।
इति ,, ... वसन्तवर्णनं नाम अष्टाविंशतितमः सर्गः ।
इति ,, ... जलकेलि कुतूहलं नाम ऊनत्रिंशत्तमः सर्गः ।
इति ,, ... निस्तन्द्रचन्द्रोदयो नाम त्रिंशत्तमः सर्गः ।
इति ,, ... संभोगवर्णनं नाम एकत्रिंशत्तमः सर्गः ।
इति ,, ... दिनकृत्यविनोदवर्णनं नाम द्वात्रिंशत्तमः सर्गः ।

Colophon— इदं पुस्तकं लिखितम् आनन्दमिश्रेण ।

Verses quoted below, which have got historical importance are not found in our manuscript which is incomplete towards the end. So these ore taken from the article of Dr. K. K Kar M. A. published by him in the Oriya monthly Navabharata.

Vol VI parts 3 & 4 year 1347 sana from the complete manuscript of this work at his disposal.

अस्ति प्रशस्तिललितो लवणाब्धि तीरे
नीलाचलांचलतटीमुकुटायमानः ।
एकस्त्रमूर्तिकुहनाकृतचित्रमूर्ति-
र्लक्ष्मीपतिः सकलदैवतवन्दनीयः ॥

तत्पादपद्म तुलसीदलस प्रसूत-
सौरभ्यहृत हरिदन्तर वैष्णवालिः ।
देशः स उत्कलइति प्रथितः पृथिव्यां
निर्व्याज भुक्ति सख मुक्ति समर्थ हेतुः ॥

तस्मिन्नृपाः समभवन् किल भोजवंश्या-
स्तद्देशशक्तिविरजापदपद्म भक्ताः ।
तैः पूजिता विमलवत्सकुल प्रभूताः
केचिन्नृपालगुरवः प्रथिता द्विजेन्द्राः ।

मृत्युञ्जयः समभवत् प्रथित स तेषां-
माचार्यवर्य्य-धरणः सकलागमज्ञः ।
यः पञ्चता-मुपगत नरपालसूनुं (?)
मृत्यु विजित्य सहसा पुनरानिनाय ॥

यात्स्या हराद्धृतनुभागपदाब्जसेवा-
ख्यातास्तदीयकुलवृद्धिकरा बभूवुः ।
भोजान्वय क्षितिभृतां गुरवः पवित्रा
मन्त्रैकसाधनपरा भूवि याचयूकाः ॥

भोजेषु तेष्वविनयादिव राजपीठाद्
भ्रष्टेषु केशरिकुल तदलंचकार ।
तैरर्चिता द्विजवरा गुरवस्तथैव
जाता जगत्प्रथित वत्ससगोत्रिणस्ते ॥

उद्योत केशरिकुलस्य गुरुर्बभूव
तेषु प्रसिद्ध महिमा भवदेव नामा ।
सोमेश्वरो नृपकुलस्य समर्च्चनीयो
वंशः स तेन कृतिनैव कृतप्रतिष्ठः ॥

येनोद्धृते सकल विस्तृत यन्त्रसारे
तन्त्राण्र्णवे महति मज्जति सर्वलोकः ।
यत् स्थापितामरकुलैरिह कृत्तिवासः-
क्षेत्र बभूव बत तद् विपुलाधकाशम् ॥

भूपेषु केशरिकुलप्रभवेषु तेषु
विप्रापकार दहनैः प्रलय गतेषु ॥
देवद्विजातिपदपङ्कजचञ्चरीका
भूपा बभूवुरथ केचन गङ्गवंश्याः ॥

तेष्वादिमः समभवद्धृत मन्त्रसिद्धिः
शक्तिप्रसादपरमो भुवि चोडगङ्गः ।
गौरीगुरु गुरुरभूत् प्रथितोऽस्य वत्स-
वंशे गुरुः सुरपतेरिव तन्त्रचिन्तः ।

गङ्गान्वये समुचितेऽवततार तस्मिन्
देवप्रसादरसिको भगवान् नृसिंहः ।
दिल्लीविभञ्जनचणः प्रथितानुभावो
लांगूलचुंबिततनु र्जगदेक मल्लः ॥
आचार्य्यराज इति वत्ससगोत्र सिन्धु-
शीतद्युतिः समभवद् गुरुरस्य राज्ञः ।
अद्यापि यत्कुलभवा निवसन्ति काश्यां
श्रीमन्नृसिंह नरपाल कृत प्रतिष्ठाः ॥

गङ्गान्वये क्रमवशादुदियाय तस्मिन्
ख्यातो नृसिंहनृपतिः कथिताधुरीणः ।

कोणार्क देवसदन घटयां बभूव
यः केतुदण्डपटताडित नाकलोकम् ॥

तस्याभवद् गुरुरसौ विदितानुभावः
श्रीवामदेव इति पूजितवामदेवः ।
कर्णाटि तशायि महिमा भुविदानशौण्डः
यस्यानुजो हरिरभूत् प्रहराधिराजः ॥

प्रासादमण्डपसरः शतशासनानि
भूमौ निधाय निजकाव्यकथामृतानि ।
श्री वामदेव चरणो वपुषैव तेन
सिद्धो बभूव समुदञ्चित योगसिद्धिः ॥

गङ्गान्वये समभवन् प्रथिता नृपाला
वत्सान्वये हि गुरवो विदिता हि तेषाम् ।
भानुर्बभूव नृपशूरतमः स तेषु
यो वारुणीपरिहितोऽस्तमितो बभूव ॥

निःशङ्कभानुनृपतौ मदघूर्णमाने
तच्चापलान्निपतिते भुवि गङ्गवंशे ।
भूयोधृतो गुणगणैः कुलपुरुषाणां
मुच्छिश्रिये कमलबान्धव तुङ्गवंशः ॥

तत्राभवद् गजपतिः कपिलेन्द्रनामा
प्रोढप्रतापभरनिर्जितचण्डधामा ।
निर्जित्य सर्वधरणीधरवारणेन्द्रान्
पृथ्वीं वशामि कृत यो गुणरज्यमानाम् ॥

गोपालदेव सुमतौ नृपसेवनायां
वैराग्यभाजि भवभोगविरक्तचित्ते ।
जज्ञे गुरुर्गजपते रनुजस्तदीयः
श्रीवासुदेव इति वत्सकुलावतंसः ॥

दत्वा द्विजाय स नृपो धरणी धनानि
रत्नानि नीलगिरिकन्दरमन्दिराय ।
द्वात्रिंशदब्द मुपलाल्य धरां स्वधर्मै-
र्वेणीतटे भगवतोऽन्तिक माससाद ॥

तस्यात्मजो गजपतिः पुरुषोत्तमोऽभू-
द्लीलावतार पुरुषोत्तम एव साक्षात् ।
लक्ष्मीं समानमधुरप्रणयेन वाणीं
यस्तुल्यमेव भुवनेषु रमयांबभूव ॥

विद्यांपुरीं भुजबलेन विजित्य देवो
रत्नानि काञ्चनचयं द्विजसाच्चकार ।
यस्याननेन्दु रसकाद्य सुधां पिबन्तो
भूमीसुरा न कलयन्त्यमृताभिलाषम् ॥

गोपालदुग्धजलधे रुदितः सुधांशु-
स्तस्याभवद् गुरुरसौ गणनीयकीर्त्तिः ।
श्रीमत्त्रिलोचनसुधीः कविराजराजः
ख्यातो गभीरतरशास्त्र विचारधीरः ॥

दानोद्धुरे गजपतौ पुरुषोत्तमेन्द्रे
कीर्त्या जगन्ति सुधवाधवलानि कृत्वा ।
त्रिंशत्समाः स्वमभिनन्द्य धरां भुजाभ्यां
चित्रोत्पला पर्यसरे पदमाप विष्णोः ॥

श्रीमत्त्रिलोचनगुरुगुरुरस्य राज्ञो
यागान् विधाय विविधानपि शासनानि ।
अध्यास्य मुक्तिकर मुक्तिशिलां स योगै-
स्तालोक्यमाप सदृसा पुरुषोत्तमस्य ॥

स्वर्लोकभोगरसिके पुरुषोमेन्द्रे
तस्यात्मजः सुरतरु र्भुवि वीर रुद्रः ।

भर्त्ताभवत् समुचितो धरणे नवीनः
सौन्दर्य्य सप्तदश वत्सरमस्य केतुः ॥

सद्योऽभिषेकसलिलैः कृतमौलिरेव
सङ्ख्ये विजित्य रणजित्वर गौडराजम्।
नद्यां निधाय सलीलेव स विष्णुपद्यां
प्रातर्पयत् पृथुयशाः पितरं त्रिपक्षे ॥

यो वैरिपक्ष परितक्षण दक्षदीर्घ-
दोर्दंड पालितमहीवलयो नरेन्द्रः।
अद्यैतवादपरिसिद्धतरान्तरात्मा
द्वैतं तनोति वसुदेवसुतावतारे ॥

गोपालमूर्त्ति रुचिरा नवहेममुद्रा
यन्नामवर्णलिखनाङ्कनभासमाना।
सर्वासु दिक्षु विहरन्ति यदीयसुकृत-
मुक्ताश्च कण्ठकुहरे सुधयां लुठन्ति ॥

तस्याभवद् गुरुरसौ कविराजराज-
श्रीमत्त्रिलोचन नृपालगुरोस्तनूजः।
श्रीजीवदेव कविडिंडिम पण्डितेन्द्रो
रत्नावती शिशुरनारत कृष्णभक्तः ॥

श्रीरुद्रदेव नृपतावथ वेङ्कटाद्रौ
कर्णाटदेशविजयेन वसत्युदारे।
तेनास्य शीघ्र कविना जगदीश्वरस्य
काव्यं निबद्धमिद मुज्वलभक्तिसिद्धम् ॥

अङ्के ऽस्य सप्तदशके नृपतेः स पञ्च-
त्रिंशाब्दचुम्बितवयाः कविडिंडिमोऽयम्।
गोदावरी परिसरे निवसन्मकार्षीन्
मासेन तत्र मकरेण महाप्रबन्धम् ॥

एकः परं रचयितुं प्रहरात् प्रबन्ध-
मेकः परं खडपि खण्डयितुं मतानि ।
शक्तो मुकुन्दपदपङ्कजचिन्तनेन
श्रीजीवदेव कविडिंडिम पण्डितेन्द्रः ॥

इतिश्रीमद् व्यवहर्त्तृ महापात्र कविराज राजगुरू श्रीमल्लिलोचन देवाचार्य्य तनय श्रीमद् व्यवहर्त्तृमहापात्र कविडिंडिम गजराजराजगुरु जीवदेवाचार्य्य विरचित भक्त-भागवत महाकाव्यम् ।

108

L/6 **भट्टिकाव्यम्** with टिप्पणी

By भटिटस्वामी s/o श्रीधर स्वामी

Substance— Palm leaf. No of folia 111 (13.5" × 1.3") Character— Oriya, Date of copy is not given, Condition- good. Incomplete. (from 1st canto to 7th canto) Find spot— Bhubaneswar Dt. Puri.

End— इति श्री भट्टिकाव्येऽधिकारखण्डे सीतान्वेषणो नाम सप्तमःसर्गः ।

No colophon.

109

L/53 **भट्टिबोधिनी टीका** on **भट्टिकाव्यम्**

By विद्याविनोदाचार्य्य

Substance— Palm leaf. No. of folia 105 (12."×1.3") Character— Oriya. Date of copy is not given, Condition-good. Complete. from 1st canto to 5th canto) Find-spot— Ranapur, Dt. Puri.

Beginning— श्रीगणेशाय नमः, अविघ्नमस्तु, श्री शिवाभ्यां नमः

नत्वा रामपदद्वन्द्वमरविन्दे भवच्छिदे
विद्याविनोद आचार्य्यः कुरुते भावबोधिनीम् ॥

End— इति प्रकीर्णकांडः । No colophon.

110

B.S./13

भट्टिबोधिनी on भट्टिकाव्यम्

By विद्याविनोदाचार्य्य

Substance—Country made paper No of folia 137 (11.5"×4.5") Character—Bengali, Date of copy is not given. Condition good, Incomplete, (from 1st canto to 10th canto only) Find spot—Jagatsimhapur area, Dt. Cuttack.

Text same as in No 109.

111

L/78

भट्टिकाव्यम्

By भट्टिस्वामी

with रघुनाथामृत टीका by श्री रघुनाथ दास

Substance— Palm leaf. No of folia 91 (15.7"×1.3"), Character—Oriya. Date of copy is not given. Condition very bad, some folia are broken. Incomplete, Find spot—Bhubaneswar, Dt. Puri.

इति श्री कौण्डिन्यकुलसम्भव वासुदेवात्मज श्रीरघुनाथ दास कृतायां भट्टि-टीकायां रामसम्भवो नाम प्रथमः सर्गः।

No colophon.

112

B.S/12

भट्टि काव्यम्

with टिप्पणी by भट्टिस्वामी

Substance—Hand made paper. No. of folia 140 (10.5"×3.6") Character—Oriya, Date of copy is not given, Condition - not good, Inomplete, (From 1st canto to 10th canto only) Find spot—Dharadhar pur area, Dt. Cuttack.

Colophon— श्रीनागर किशोरदेवशर्म्मा इद पुस्तक व्यलिखत् ।

113

S.M.S/

भारतामृत महाकाव्यम्

By कविचन्द्रराय दिवाकर मिश्र

Substance—Palm leaf No of folia 155 (18."×1.3) Character—Oriya, Date of copy is not given. Condition-worm eaten, some folia are broken, Incomplete, (from 1st canto to 40 th canto only) Find-spot— Sakhigopal, Dt. Puri.

Beginning— श्री गणेशाय नमः

प्रणेतुमाम्नाय विधीननेकधा
धार यः सत्यवती तनूजताम् ।
प्रदर्शिता-द्वैत पथो विरज्यतां
स रज्यतां मय्यनुकम्पया हरिः ॥

महानयं यद्यपि दुस्तरः परैः कवीश्वरैः कौरवकीर्त्ति सागरः ।
तथापि पाराशर पादचिन्तनां
तरीमुरीकृत्य तरीतुमुत्सहे ।

इयं मदीया कविता न तादृशी
तथापि सन्तः परिशीलनेन वः ।
अवश्य मायास्यति साधुतां जने
परिग्रहाद्भूतिरिव स्मरद्विषः ॥

\+ + +

य प्रासूत पतिव्रता गुणवती मुक्ता विमुक्तात्मनः
श्रीवैद्येश्वरतो विभूषितभरद्वाजान्वयादात्मजम् ।
काव्ये तस्य दिवाकरस्य कृतिनो बालाधरस्वादुनि
श्रव्ये भव्यपदोऽयमादिगदितः सर्गः समाप्तोऽभवत् ॥

इतिश्री कविचन्द्रराय कृते भारतामृतमहाकाव्ये वंशावतार सूचने पुरुरवः-
प्रभृति सप्तदशराजवर्णनो नाम प्रथमः सर्गः।

× × ×

यस्य श्रीकविचन्द्रराय पदवीभाजो रसाम्भोनिधौ।
भारतामृते ऋक्षप्रभृति नवराजवर्णन नाम द्वितीयः सर्गः।

+ + +

भारतामृते विकुण्ठन (?) प्रभृति राजाष्टकवर्णन नाम तृतीयःसर्गः।

× × ×

काव्ये तस्य पितृव्यतः कविनृपात्साहित्यशिक्षाभृतः।
श्रीनारायणनामतो रसमयः सगस्तुरीयो गतः॥
शान्तनुवंशप्ररोहो नाम चतुर्थः सर्गः।

× × ×

तातज्ञाप्रतिपालनाय कविना तेन प्रणीते महा-
काव्ये कीर्तितपांडुसूनुचरिते सर्गोऽगमत् पञ्चमः॥
कुरुपांडव संभवो नाम पञ्चमः सर्गः।

+ + +

कर्णाटाधिप कृष्णराय सदसि ख्यातस्य विद्वत्तया
सर्गस्तस्य कृते निबन्ध तिलके षष्ठोऽपि निष्ठां गतः॥
निर्णीतजतुगृहोनाम षष्ठः सर्गः।

+ + +

द्रौपदीस्वयंवर प्रस्तावो नाम सप्तमः सर्गः।

+ + +

तत्काव्ये कविरत्नतां कलयतस्तातानुजस्याधिक-
श्लाघ्येऽस्मिन् कमनीय गुम्फिततया सर्गः समाप्तोऽष्टमः॥
इन्द्रप्रस्थनिवासो नामाष्टमः सर्गः।

+ + +

शृङ्गारादद्भुतवीरधस्मुनि महाकाव्येऽमुना निर्मिते

रीतिस्फीतिमशालिनीह नवमः सर्गः समाप्तिं गतः ॥
सुभद्राहरणं नाम नवमः सर्गः ।

\+ + +

यद्भ्राता मधुसूदनो मधुरया किं नाम नानन्दय-
द्वाचा तत्कवि कर्मणीह दशमः सर्गः समाप्तिं गतः ॥
खांडव वर्णने ऋतु वर्णनं नाम दशमः सर्गः ।

\+ + +

भाणोऽभण्यत येन धूर्तचरितं चेतश्चमत्कारकृत्
काव्ये तस्य समाप्ततामुपगतः सर्गोऽयमेकादशः ॥
पुष्पावचय जलक्रीडा वर्णनं नाम एकादशः सर्गः ।

\+ + +

यो देव्या स्तुति मद्रिराज दुहितुः श्लोकैः शतेनाकरो-
त्तत्काव्ये शुचिना रसेन सुभगः सर्गोऽगमद्द्वादशः ॥
सायं चन्द्रवर्णनं नाम द्वादशः सर्गः ।

\+ + +

शृङ्गाराभिनिवेशपेशलतया श्लाघ्ये रसे प्राह्णिणां
काव्ये तेन कृते त्रयोदशतमः सर्गोऽगमत् पूर्णताम् ।
मधुपानरत वर्णनं नाम त्रयोदशः सर्गः ।

\+ + +

जातो वाजसनेयिनामपि कुले योऽनेक विद्यावतां

काव्ये तस्य चतुर्दशो रसमयः सर्गः समग्रो गतः ॥
प्रभातवर्णनं नाम चतुर्दशः सर्गः ।

\+ + +

खांडव दाहो नाम पञ्चदशः सर्गः ।

\+ + +

उत्कर्षे कवितारसस्य यमकं यस्याभिनन्दं विदुः-
धीरास्तद्रचिते प्रबन्धतिलके सर्गो गतः षोडशः ।
जरासन्धवधो नाम षोडशः सर्गः ।

पांडवदिग्विजयो नाम सप्तदशः सर्गः।

× × ×

यस्योद्दामगिरः कुले कवितया ख्यातः शत' धाधिका
स्तत्काव्येऽगमदुक्तनायकगुण: सर्गोयमष्टादशः ॥
राजसूयाधिगमो नामाष्टादशः सर्गः।

+ + +

सर्गस्तस्य कृते प्रबन्धयशसि श्रीनिद्ययाराद्यया
प्रज्ञालङ्घित गद्यपद्य जलधेः रेकोनविंशो गतः।
निर्णीत कैतवो नाम ऊनविंशः सर्गः।

+ + +

तेन श्रीपतिभक्तिभावितधिया निष्पादितेऽस्मिन् महा
काव्ये सद्गुणभाजि विंशतितमः सर्गः समग्रो गतः।
पांडवधनागमनं नाम विंशतितमः सर्गः।

+ + +

यश्चक्रे रसमञ्जरीति रसिकाह्लादाय पद्यावलीं
सर्गस्तत्कृतकाव्य एष गुणवानेकविंशो गतः।
पार्थ धनुर्विद्याधिगमो नाम एकविंशः सर्गः।

+ + +

गोविन्दः कविशेखरः कविपथे हस्तावलम्बः पितु
र्भ्राता योऽजनि यस्य तस्य सुकृतौ द्वाविंशसर्गो गतः॥
धनञ्जयप्रत्यागमो नाम द्वाविंशः सर्गः।

+ + +

पुनः काम्यकगमनो नाम त्रयोविंशः सर्गः।

× × ×

तेनास्मिन्निरवद्यपद्यरचनाकाव्येन काव्ये कृते
सर्गः सर्वगुणानुबन्धिनि चतुर्विंशोऽगमत् पूर्णताम् ॥
अरणी हरण' नाम चतुर्विंशः सर्गः।

+ +

यश्चापत् कविचन्द्रराय पदवीं श्रीरुद्रभूमिभुजः
सर्गस्तद्विनिबद्ध काव्यतिलकेऽसौ पञ्चविंशो गतः।
कीचकवधो नाम पञ्चविंशः सर्गः।

\+ + +

गोत्रेऽजायत यः षडङ्गविदुषां षड्दर्शनी दर्शिनां
षड्विंशो गुणवानयं तदुदिते काव्येऽत्र सर्गो गतः।
अज्ञातवासनिस्तारो नाम षड्विंशः सर्गः।

\+ + +

काव्ये तस्य सहोदरादभिनव श्रीगीतगोविन्दतो-
ऽप्यागःशालिनि सप्तविंशतितमः सर्गःसमाप्तोऽभवत्।
दैत्यारिदूत्याङ्गीकारो नाम सप्तविंशः सर्गः।

\+ + +

भीम-प्रतिज्ञा नाम अष्टविंशतितमः सर्गः।

× × ×

विदुरगृहनिवासो नाम ऊन त्रिंशत्तमः स :।

\+ + +

सालंकारतया गुणोज्ज्वलतया त्रिंशत्तमः सत्तमः।
काव्ये तस्य निरुक्तनीतिगरिमा सर्गः समाप्तिं गतः।
दुर्योधनानुशासनं नाम त्रिंशत्तमः सर्गः।

\+ + +

सन्धिनिषेधो नाम एकत्रिंशत्तमः सर्गः।

\+ + +

तत्तोषाय दशाक्षरेण मनुना गोपालमाराध्यता
काव्ये तेन कृते कविप्रियकृति द्वात्रिंशसर्गो गतः।
युधिष्ठिर चमूनिवेशो नाम द्वात्रिंशत्तमः सर्गः।

\+ + +

रम्यं चाकृत पारिजातहरणं सन्नाटकं यस्त्रय-
स्त्रिंशस्तत्कृतकाव्य-एष विरतिं सर्गोऽनवद्यो गतः।

समरसमुद्यमो नाम त्रयस्त्रिंशत्तमः सर्गः ।

\+ + +

श्रीकृष्णेन पितृव्यजेन सुहृदा समार्जितेऽस्मिन् महा
काव्ये तस्य गुणानुबन्धिनि चतुस्त्रिंशोऽपि सर्गो गतः ।
भीष्मयुद्धे दिनपञ्चकयुद्ध नाम चतुस्त्रिंशत्तमः सर्गः ।

\+ + +

यश्चम्पूमकरोदरोचिकतया चारौ चरित्रे हरेः
पञ्चत्रिंशतया श्रुतः श्रुतिसुखः काव्येऽस्य सर्गो गतः ।
भीष्मशरतल्प निपातो नाम पञ्चत्रिंशत्तमः सर्गः ।

× × +

भुक्त्वा भूतिमहोत्तमामुपगतो यस्तातताः पद-
शैव तत्कृतकाव्य एष सरसः षट्त्रिंशसर्गो गतः ।
जयद्रथवधो नाम षट्त्रिंशः सर्गः ।

\+ + +

काव्यां यस्य यतिः पितामहपिता मुक्तोऽभवत्तत्कृते
सप्तत्रिंशतया मितः परिणतिं सर्गो निबन्धो गतः ।
जयद्रथवधोनाम सप्तत्रिंशः सर्गः ।

\+ × +

यत्पित्रा कविडिंडिमोऽपि कविता वादे जितस्तत्कृता-
ष्टत्रिंशमितो विशिष्टरचनः सर्गः समग्रो गतः ।
गञ्जित गुरुगौरवो नाम अष्टत्रिंशः स :।

× + +

एकोनः कविनाऽमुना विरचिते काव्येऽत्र हृद्यैकिते
चत्वारिंशतया मितो गुणयुतः स : समाप्तिं गतः ।
कीर्तिशेषिताङ्ग नायको नाम ऊनचत्वारिंशः सर्गः ।

No colophon.

114

L/15

भारतामृत महाकाव्यम्

By कविचन्द्रारायदिवाकर मिश्र

Substance— Palm leaf. No. of folia. 121 (18."×1·2") Character— Oriya, Date of copy is not given, Condition not so good, some folia are broken. Incomplete, (from 1st canto to 20th canto only) Find spot-Sakhigopal, Dt. Puri.

Text same as in No 113. No colophon.

115

L/67

भारतामृत महाकाव्यम्

By कविचन्द्रारायदिवाकर मिश्र

Substance— Palm leaf. No. of folia 116 (18.5"×1.8") Character— Oriya, Date of copy is not given. Condition— good, Incomplete, (from 1st canto to 20th canto only) Find spot— Khallikote, Dt. Ganjam.

Text same as in No 113. No Colophon.

116

L/68

भारतामृत महाकाव्यम्

By कविचन्द्रारायदिवाकर मिश्र

Substance— Palm leaf. No. of folia 12 (14.2'1.4') Character— Oriya. Date of copy is not given, Condition good, Incomplete. (from 21 st canto to 39 th canto only and 93 verses from the 40th canto) Find spot— Khalikote, Dt. Ganjam.

Text same as in No 113. No colophon.

117

L/4 **भारतामृत महाकाव्यम्**

By-कविचन्द्रराय दिवाकरमिश्र

Substance— Palm leaf. No of folia 114 (14.2"×1.3") Character— Oriya, Date of copy is not given. Condition-worm eaten. Incomplete. (from 21st canto to 36th canto only) Find spot – Khallikote. Dt. Ganjam.

Text same as in No 113. No colophon.

118

L/139 **भोजप्रबन्धः**

Substance— Palm leaf. No of folia 77 (12.6"×1.3") Character— Oriya, Date of copy is not given, condition-good, Incomplete. Find-spot- Sanakhemundi, Dt. Ganjam.

Beginning— श्री गणेशाय नमः

स्वस्ति श्रीमन्महाराजाधिराजस्य भोजस्य प्रबन्धः कथ्यते। आदौ धाराराज्ये सिन्धलस इको राजा चिरं प्रजाः पर्य्यपालयत्। तस्य वृद्धत्वे भोज इति पुत्रः समजनि। इत्यादि।

No colophon.

119

L/58 **मणिमाला नाटिका**

By अनादि मिश्र

Substance— Palm leaf. No of folia 102 (15."×1.5") Character— Oriya, Date of copy is 51st Anka year of Virakesari Deva I or 1776 AD. Complete. Condition-good. Find spot - Begunia area Dt. Puri.

Beginning— ॐ नमः सरस्वत्यै, अविघ्नमस्तु

गामासाद्य विभूषयन्नयपरै रङ्गं स्वदेहश्रिया
विख्यातो द्विजराजमण्डनतया सद्योग सर्गायतिः ।
नित्यः सत्वगुणोद्भवः स्वबपुषा शुभ्राब्ज शोभाहरः
सारङ्गारिपदः सदैव सदयः कुर्य्यादजो वः शुभम् ।

× × ×

[[पारिपार्श्विकः- भाव भवद्विकीर्य्यमाणरङ्गमङ्गल[कुसुमाञ्जलिप्रेक्षा निश्चित नाट्यप्रबन्धस्य श्रीमनादिकवि रचना तरणि तरणीय शब्दतरङ्गिणी रङ्गतरङ्ग. तरल तर सामाजिक मानसह सखेला हरति हृदयम् ।

सूत्रधारः—मारीष, कथमस्फुटितमपि मम हृदयकञ्जं वराटक-हाटक सम्पुटक-मध्यमुद्रित मनादिकवि रचनेत्यादि रत्नं भवन्मुखमुकुरे प्रतिबिम्बितम्?

× × ×

सूत्रधारः—न खलु ज्ञातं, अस्ति किल सकलमेदिनी मूर्द्धन्य श्रीमदुत्कल देशावतसशिखा निखिलनिगम सङ्गमस्थानं नन्वयं भरद्वाजान्वयः । अत्रच

श्रीमन्मुकुन्दाभिधभाग्यसिन्धो र्जातः शतंजीव नवीनचन्द्रः ।
तस्यावदातस्य शरीरजन्मा विराजते कश्चिदनादि नामा ॥

अपि च- श्रीनिम्बदेवी दिविषल्लतायाः श्रेयःफलं साधुषु साधुनम्रः ।
वचोविलासैः सकविः करोति सूक्तं नवं पायसपारणाय ॥

\+ + +

आः ज्ञातं, यज्जनकस्य श्रीशतंजीव कवेर्मुदितमाधवाभिधगीतकाव्य-रसामृतोर्म्मिणा सामाजिक जनहृदय वयं पुरा न्यमज्जयाम ।

\+ + +

यदूर्द्ध्ववंशीयो विद्यानगर विद्यागरिम ग्रावट्क स्तत्रभवान् श्री दिवाकर कविचन्द्ररायो गद्यपद्यविरचनै रद्यापि विजयते ।

\+ + +

भवानीभवन नाम प्रथमोऽङ्कः ।

\+ + +

कनकनौका नाम द्वितीयोऽङ्कः।

\+ + +

वरणमाला नाम तृतीयोऽङ्कः।

\+ + +

कनकरथो नाम चतुर्थोऽङ्कः।

समाप्तेयं मणिमालानाम नाटिका। शुभमस्तु सर्व जगताम्।

Colophon— श्रीहस्तीश्वर वीरकेशरि नृपस्यांके महीपञ्चके-
सं'ख्ये बाहुल कृष्णपञ्चमीतिथौ वाचस्पते वासरे।
धीर श्रीमदनादि नाम कविना या नाटिका रच्यत
तच्छिष्येण सदाशिवेन विरलाऽलेखि स्वयं भद्रया॥

120

S.M.S./4

मधुरानिरुद्ध नाटकम्

By चयनि चन्द्रशेखर राजगुरु

Substance— Paper. No of folia 48 (14.5" 9.5") Character— Oriya, Date of copy is not given, Condition- good. Incomplete. (from 1st act to 4th act and some pages from the 5th act only)

Beginning — श्री गणेशाय नमः, अं वस्तुनमस्त,

भद्राय स्मित कौमुदी मधुरिमा स्येन्दु'दधद्वासुके-
रालोकादिव लीयमान पवनादालीढ नासापुटम्।
तेजः किंचिदमन्दमैंदवमहः सन्दोह निस्यन्दना-
वस्कन्दादिव जातनिद्रनयना नव्याम्बुजं जायताम्॥

\+ + +

\+ + किमाज्ञापयन्ति भवन्तः, मधुरानिरुद्ध नाम रूपकमभिनेतव्यमिति।

\+ + +

देवोऽजायत रामचन्द्रधरणीभर्त्तुः स मर्त्योत्तमान्
म्लेच्छोत्सादन कर्मणि प्रथमतः कल्किप्रथां बिभ्रतः।

क्षौणीभृद्गणमौलिदत्तचरणः कृत्वा जनैकस्थितिं
धीर स्वात्मनि वीरकेशरिपदं यः सान्वयं मन्यते ॥

तद्देशे नित्यवास्तव्यः स्तव्यः सत्कविकोविदैः
अस्य कर्त्ता प्रबन्धस्य चयनी चन्द्रशेखरः ॥

\+ \+ \+

सकलकविवादवतंस वात्स्यान्वय पद्माकरदिनकर सप्तसोमयाजि वाजपेयि गोपीनाथ राजगुरु द्वितीयतनयस्य चयनिचन्द्रशेखर रायगुरोरनन्यसाधारणः सरस्वतीनिर्य्यासः ।

उपायोपन्यासो नाम प्रथमोऽङ्कः ।

\+ \+ \+

वसन्तर्तुप्रवर्त्तन नाम द्वितीयाङ्कः ।

\+ \+ \+

नायकविप्रलम्भो नाम तृतीयोऽङ्कः ।

\+ \+ \+

ध्वजभङ्गो नाम चतुर्थोऽङ्कः ।

No colophon.

121

L/35 (a) **मधुरानिरुद्धं नाटकम्**

By चयनि चन्द्रशेखर रायगुरु

Substance— Palm leaf. No. of folia 105 (12.8" 1.2") Character— Oriya. Date of copy is not given, Condition-good. Complete. Puri. Orissa.

खेचरसिद्धि नाम पञ्चमोऽङ्कः ।

× × +

नायक निर्णयो नाम षष्ठोऽङ्कः ।

\+ \+

प्रियतमसमागमो नाम सप्तमोऽङ्कः ।

× × ×

अनिरुद्धानलो नामाष्टमोऽङ्कः ।

इतिश्री कविकोविदावतंस चयनि चन्द्रशेखर रायगुरु विरचितं मधुरानिरुद्ध नाम नाटक समाप्तम् ।

No colophon.

122

L/94 (a)

मधुरानिरुद्ध नाटकम्

By चयनिचन्द्रशेखर रायगुरु

Substance - Palm leaf. No of folia 49 (17."×1.4") Character— Oriya, Date of copy is not given. Condition-not so good, some folia are wormeaten. Complete. Find—spot— Sana Khemundi, Dt. Ganjam.

Text same as in No 121. No colophon.

123

L/146

महानाटकम्

By मधुसूदन मिश्र

Substance— Palm leaf. No. of folia 60 (2.2"×1.4") Character— Oriya, Date of copy is not given. Condition- good, Complete, Find-spot- Jemadeipur matha, Chikiti, Dt. Ganjam.

End— मिश्रश्रीमधुसूदनेन कविना सन्दर्भ सज्जीकृते
स्वर्गारोहणनामकोऽत्र नवमो यातोऽङ्क एवेत्यसौ ॥

Colophon— भरद्वाजकुलोत्पन्नो वामदेवस्तु नामतः ।

124

L/134 **महानाटकम्**

By मधुसूदन मिश्र

Substance— Palm leaf. No. of folia 80 (15.″×1.2″) Character— Oriya, Date of copy is not given, Condition-good, Complete, Find-spot— Parlakhemundi, Dt. Ganjam.

Text same as in No. 123.

Colophon— महेश्वरदासेन लिखितोऽयं ग्रन्थः ।

125

L/24 **महानाटकम्**

By मधुसूदन मिश्र

Substance— Palm leaf No. of folia 140 (18.5″×1-3″) Character— Oriya, Date of copy is not given. clearly. Condition—all folia are worm eaten. Complete, Presented by—Govt. Oriental manuscript library. Madras.

Text same as in No 123.

Colophon— ज्येष्ठे मासि शिते पक्षे दशम्यां शुक्रवासरे
व्यलेखि बहु दुःखेन श्रीश्वरदेव शर्म्मणा ॥

126

L/44 **महानाटकम्**

By मधुसूदन मिश्र

Substance— Palm leaf. No. of folia 185 (10.8″×1.2″), Character— Oriya. Date of copy is not given. Condition - good, Complete, Find spot—Ranapur area. Dt. Puri.

Text same as in No 123

127

L/73 (a)

महानाटकम्

By मधुसूदनमिश्र

Substance—Palm leaf. No. of folia 114 Character -Oriya, Date of copy is 20th anka year of Mukunda Deva II of Khurdha dynasty. or 1815 A.D. Condition- good. Complete, Find spot—Khallikote Dt. Ganjam.

Text same as in No 123

Colophon—श्रीमद्वीर मुकुन्ददेव नृपते: विंशत्यङ्के मकरसप्तदिघसे माघे मासि सिते-पक्षे अमावास्यायां तिथौ भृगुवासरे कमण्डलु नामधेय ग्रामे इद पुस्तक वेलानवघटिका-सम्पूर्ण समाप्तम् ।

लेखक – विप्र गोपालरथ शर्म्मण: पुत्र:-आनन्दरथ शर्म्मा ।

128

L/40

माधवचरित चम्पू:

By श्रीहरिशर्म्मा

Substance—Palm leaf. No. of folia 7 (15.5"×1.3") Character—Oriya, Date of copy is not given, Condition - not so good, last two folia are broken. Incomplete, Find spot— Puri, Orissa.

Beginning— श्री गणेशाय नम:. अविघ्नमस्तु

श्री नीलमाधव: शरण भवतु

विघ्नेशाय सुरासुरार्च्चितपदाम्भोजाय कामार्थिनां
लिप्सादान धुरन्धराय भजतां दिव्यामराणाय च ।
सर्वेषां प्रथमाय पूजितततां ज्ञानाय धीरात्मनां
शब्दार्थ प्रकरैक निश्चयधिये धारभूतये ते नम: ॥

\+ + +

श्रुत्वा कापिल संहितोदितमहं श्रीमाधवस्याखिलं
कर्णानन्द विधायकं प्रतिपदं वृत्तं प्रमत्तोऽभवम् ।
लोकानां सुखबोधनाय चरिते श्रीगद्यपद्यार्थकं
तस्यास्मिन् प्रथितुं गुणं गुणिगणा मच्चापलं क्षम्यताम् ॥

अथैकदा सकलवसुधाखण्डमण्डल नृपतीन्द्र इन्द्रतुल्यपराक्रमो मालवदेशभूषणेन्द्र नगरीसदृशावन्तीपुरवासीन्द्रद्युम्ननामा राजा राजोपमविभवो नारायणचरणपरायणं निखिलशास्त्रविशारदं नारदमभाषत ।

End— श्रीनीलमाधव पदाम्बुज दासदासः ।

\+ + +

तत्सूनुना विरचितं हरिशर्म्मणेदं
चम्पू प्रबन्ध चरितं कृपया मुरारेः ।

इतिश्री माधवचरितचम्पू रूपकं समाप्तम् ॥ श्रीनीलमाधवार्पणमस्तु ।

No colophon.

129

L/81 (a) **मालतीमाधव नाटकम्**

By भवभूति

Substance—Palm leaf. No of folia 98 (15.7"x1.4") Character—Oriya Date of copy is not given Condition-not good, one side is broken. Complete, Find spot—Khallikote, Dt. Ganjam.

समाप्तोऽयं ग्रन्थः । No colophon.

130

L/82 **मालतीमाधव नाटकम्**

By भवभूति

Substance— Palm leaf. No of folia 104 (14.1"x1.4") Character—

Character—Oriya, Date of copy is 49th Anka year of Virakesari Deva I or 1775 A. D. Complete, condition—good. Findspot—Khallikote, Dt. Ganjam.

Text same as in No 129.

Colophon— समस्त वीरकेशरिदेवङ्क अ ४९ ङ्क विछा दि ११ ने मालतीपुस्तकं समाप्तम् ।

रघुनाथ रथे लेखिले ।

131

L/45

मुकुन्दमाला

with Oriya prose translation

Substance— Palm leaf. No. of folia. 6 (17.″×1·5″) Character—Oriya. Date of copy is not given, Condition-worm eaten, Incomplete, (10 verses with Oriya prose translation only) Find spot-Baripada Museum, Dt. Mayurabhanja, Crissa.

132

L/132

मुक्ता चरितम्

By कविराज कृष्ण दास

Substance— Palm leaf. No. of folia 93 (14.1″×1.3″) Character—Oriya, Date of copy is not given. Condition— good, Incomplete, Find spot— Vill. Charampa, P.S Bhadrak, Dt. Balasore.

Beginning— श्री राधाकृष्णाभ्यां नमः ।

कन्दर्प कोटि रम्याय स्फुरदिन्दीवरत्विषे
जगन्मोहन लीलाय नमो गोपेन्द्र सूनवे ॥

End— मुक्ताचरित पुष्पोघै र्गुच्छ· गुम्फितमद्भुतम्
यत·स यन्तु मत्स्नेहात् श्रीमद्र पगणा रहः ।

यस्य सङ्ग बलतोऽद्भुता मया
मौक्तिकोत्तमकथा प्रचारिता ।
तस्य कृष्ण कविभूपते व्रजे
सङ्गति भवतु मे भवे भवे ।।
इति मुक्ताचरित सम्पूर्णम् ।

No Colophon.

133

L/133 (a) **मुक्ता चरितम्**

By कविराज कृष्ण दास

Substance— Palm leaf. No. of folia 50 (15.2'1.3') Character— Oriya. Date of copy is not given, Condition not good, one side is worm eaten. Complete. Find spot— Paralakhemundi, Dt. Ganjam.

Text same as in No 132. No colophon.

134

L/91 **मृगयाचम्पूः**

By कविराज भगवान् ब्रह्म मा

Substance— Palm leaf. No. of folia 15 (15.5"×1.2"), Character— Oriya. Date of copy is not given. Condition - good, Complete, Find spot—Khallikote Dt. Ganjam,

Beginning— श्री गणेशाय नमः

अञ्जनाभ मखिलव्रज धामा रञ्जनाय कृत रास विलासम्
त जनाभयद मम्बुजनेत्र कञ्जनाभयह मन्वहमीडे ।।

End— इति कविराज कृता मृगया समाप्ता ।

It is published in the Monorama parts. VIII & IX 1949 a defunct Sanskrit monthly, publishid from Berhampur, Dt. Ganjam, Orissa. No colophon.

135

L/25 (b)

मृगयाचम्पूः

By कविराज भगवान् ब्रह्मा

Substance—Palm leaf. No. of folia 10 (16.5"×1.5) Character—Oriya, Date of copy is not given, Condition- good. Complete, Find spot—Puri town, Orissa.

Text same as in No 134.

Colophon— इत्थं गद्यकाव्यमिदं समाप्य व्यलेखत् श्री लोचरण कविसूर्य्य रथ शर्म्मा।

136

L/1

मेघदूतस्य ब्रह्ममकाशिका टीका

By महामहोपाध्याय नरहरि

Substance—Palm leaf, No. of folia 92 (10.9"×1.2') Character—Oriya, Date of copy is not given, clearly Condition not good, some folia are worm eaten, Complete, Find spot – Puri town, Orissa.

Beginnig— श्री गणेशाय नमः

नमो नीलाम्बरोत्सङ्ग वासिने चञ्चलाभृते
नीलाद्रि चरमेघाय चतुर्वर्गाम्बुवर्षिणे।

इह खलु सर्वानेव जीवान् संसारजलोपप्लुतानवेक्ष्य तन्मध्यवर्तिसकलपुरुषार्थ-साधक नीलाद्रिभुव मारोपयितु कविर्मेघदूताख्यं काव्यं प्रणिनाय।

मेघवाक्यं श्रुत्वा गुण्डिचार्थं सर्वेषां विश्वजनानां मागमाद्दूत इव दूतो मेघोऽस्मिन्निति ग्रन्थनाम, ननु मेघो यक्षस्य दूतो भवितुमर्हति! शापे दातव्ये वर्षभोग्यत्वे कोहेतुः, को वा तस्यापराधः, ग्रन्थे कथं न सिद्धिः। तद्वर्णने वा किं प्रयोजनम्? मूलं च नास्ति, तस्मात्सर्वमयुक्तरम्।

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इति श्री महामहोपाध्याय महापण्डित नरहरि कृतौ ब्रह्मप्रकाशिकायां मेघदूत-टीकायामिन्द्रद्यु म्नवाक्य' नाम पूर्वपञ्चाशी व्याख्यान' समाप्तम्।

× × ×

इतिश्री ... ... उत्तरपञ्चाशी व्याख्यान' समाप्तम्।

End— इतिश्री महामहोपाध्याय महापण्डित श्री नरहरि कृतौ मेघदूत टीकायां परमयोगो-पवर्णन' नाम सप्तदशश्लोकव्याख्यान' समाप्तम्।

Colophon— पौषे मासि शिते पक्षे सप्तम्यां बुधवासरे
चैतनो व्यलिखत्काव्य' मेघदूताख्यमेव च ॥

137

L/ 2 (a) **मेघदूतम्**

by कालिदास with टिप्पणी

Substance—Palm leaf. No of folia 37 (13."×1.4") Character—Oriya. Date of copy is not given Condition worm eaten. Complete, Find spot—Bhawani patna Museum, Dt. Kalahandi, Orissa.

No colophon.

138

L/99 **मेघदूतम्**

By कालिदास with टिप्पणी

Substance— Palm leaf. No. of folia 63 (13."×1.3") Character—Oriya, Date of copy is not given. Condition- good, Complete, Find-spot- Ranapnr. Dt. Puri.

No colophon.

139

L/100 **मेघदूतम्**

by कालिदास with मल्लिनाथ टीका

Substance— Palm leaf. No of folia 69 (12.7"×1.4") Character—

Oriya, Date of copy is not given, Condition - good, Complete. Find spot—Parlakhemundi, Dt. Ganjam.

End— इति श्री महामहोपाध्याय धीमतांवरविद्यायतन कोलाचल मल्लिनाथसूरिद्वारा विरचिता मेघसन्देश व्याख्या समाप्ता ।

No colophon.

140

L/101 (a)

मेघदूतम्

By कालिदास

Substance— Palm leaf. No. of folia 17 (12.1″×1.4″) Character— Oriya, Date of copy is not given, Condition-good, Complete, Find-spot— Paralakhemundi, Dt. Ganjam.

No colophon.

141

L/102 (a)

मेघदूतम्

By कालिदास

Substance— Palm leaf No. of folia 23 (14.2″×1.4″) Character— Oriya, Date of copy is not given. Condition—good, Incomplete, Find spot— Khurdha area, Dt. Puri.

No colophon.

142

L/3 (a)

मेघदूतम्

By कालिदास

with मेघसन्देश व्याख्या by मल्लिनाथ

Substance— Palm leaf. No. of folia 94 (13.2″×1.4″) Character— Oriya, Date of copy is not given. Condition-not good,some folia are

worm eaten. Complete. Find spot— Ranapur, Dt. Puri.

No colophon.

143

L/143 (a) मेघदूतम्

By कालिदास

Substance— Palm leaf. No of folia 31 (13.2"×1.2") Character— Oriya, Date of copy is not given. Condition-good, Complete. Find spot— Bhawanipatana, Dt. Kalahandi. Orissa.

There are some verses of अमरुशतक with टिप्पणी, towards the end of the manuscript. No colophon.

144

L/38 (b) मेघदूतम्

By कालिदास

Substance— Palm leaf. No of folia 37 (14.6"×1.2") Character— Oriya, Date of copy is not given, condition-good, Incomplete. Find-spot- Kapileswar, P.S. Bhubaneswar, Dt. Puri.

No colophon.

145

L/104(b) मेघदूतम्

By कालिदास

Substance— Palm leaf. No of folia 22 (15.3"×1.5") Character— Oriya, Date of copy is not given, Condition-good. Complete. Find-spot - Paralakhemundi Dt. Ganjam.

No colophon.

146

L/104 (b)

रघुवंश महाकाव्यम्

By कालिदास

Substance— Palm leaf. No. of folia 133 (11." 1.3") Character— Oriya. Date of copy is not given, Condition-good. Incomplete.(from 1st canto to 11th. canto) Find-spot— Khurdha area, Dt. Puri.

End— इति श्री महामहोपाध्याय सरस्वतीपुत्र कालिदास कृतौ रघुवंश महाकाव्ये एकादशः सर्गः।

No colophon.

147

L/75

रघुवंश महाकाव्यम्

By कालि दास
with मल्लिनाथ टीका

Substance— Palm leaf. No of folia 152 (14 8' 1.3") Character— Oriya, Date of copy is not given, Condition- good. Incomplete. (from 1st canto to 11th canto and 40 verses of 12 th canto) Find-spot Khallikote, Dt. Ganjam.

No colophon.

148

L/101 (c)

रघुवंश महाकाव्यम्

By कालिदास

Substance— Palm leaf. No of folia 66 (12." 1,3") Character— Oriya, Date of copy is 32nd. Anka year of Rāmachandra Deva III. Condition - good, Incomplete, (from 1st canto to 10th canto only) Find spot—Paralakhemundi, Dt. Ganjam.

No colophon.

149

L/106 **रघुवंश महाकाव्यम्**

By कालिदास

Substance— Palm leaf. No of folia 94 (16.8" 1.3") Character— Oriya, Date of copy is not given, Condition— good. Incomplete. (1st canto to 11th canto only) Find spot— Ranapur, Dt. Puri.

No colophon.

150

L/107 **रघुवंश महाकाव्यम्**

By कालिदास

with टीका by मल्लिनाथ

Substance— Palm leaf No of folia 158 (14.8" 1.3") Character— Oriya. Date of copy is not given. Incomplete, (1st canto to 4th canto only) Condition— worm eaten, some folia are broken. Find spot- Begunia, Dt. Puri

No colophon

151

L/108 **रघुवंश महाकाव्यम्**

By कालिदास with टीका

Substance— Palm leaf. No of folia 76 (12.1"×1.2") Character— Oriya, Date of copy is not given, Condition - good, Incomplete, (1st canto to 5th canto only) Find spot - Khurdha, Dt. Puri.

No colophon.

152

L/109 **रघुवंशमहाकाव्यम्**

By कालिदास with टिप्पणी

Substanca— Palm leaf. No of folia 126 (14." 1.2") Character—

Oriya, Date of copy is not given, Condition—good. Incomplete, (1st canto to 4th conto and 85 verses of 5th canto only) Find spot- Ranapur area, Dt. Puri.

Colophon— राघवमिश्रेण लिखितमिदं पुस्तकम् ।

153

L/110

रघुवंश महाकाव्यम्

by कालिदास

with टीका by मल्लिनाथ

Substance—Palm leaf. No of folia 141 (16.8″×I.3″) Character—Oriya. Date of copy is not given. Condition-good, Incomplete, (from 1st canto to 9th canto only) Find spot— Ranapur area, Dt. Puri.

No colophon.

154

L/29 (a)

रतिरहस्यम्

By कोक्कल

Substance— Palm leaf. No. of folia 36 (I5.8″×1.3″) Character—Oriya, Date of copy is not given. Condition- good, Complete, Find-spot- Sakhigopal, Dt. Puri.

Beginning— श्री गणेशाय नमः, अविघ्नमस्तु

येनाकरि प्रसभमचिरादर्द्धनारीश्वरत्वं
दग्धेनापि त्रिपुरजयिनो ज्योतिषा नेत्रजेन ।
इन्दोर्मित्रं स जयति मुदां धाम वामप्रभावो
देवः श्रीमान् भवरतजुषां दैवतं चित्तजन्मा ॥

\+ + +

काक्कोल नाम्ना कविना कृतोऽयं
श्रीवैणदत्तस्य कुतूहलेन ।
विलोक्यतां कामकलासु धीराः
प्रदीपकल्पो वचसां निगुम्फः ॥

× × ×

इति श्री कोक्कलकृतौ रतिरहस्ये जात्यधिकारो नाम प्रथमः परिच्छेदः ।

+ × +

इति श्री रतिरहस्ये चन्द्रकला नाम द्वितीयः परिच्छेदः ।

× + +

इति श्री सुरतभेद जात्यधिकारो नाम तृतीयः परिच्छेदः ।

× + ×

इति श्री सामान्य धर्माधिकारो नाम चतुर्थः परिच्छेदः ।

+ × +

इति श्री आलिङ्गन चुम्बन नखक्षत दन्तक्षत बाह्यरताधिकारो नाम पञ्चमः परिच्छेदः ।

× + ×

इति श्री सुरताधिकारो नाम षष्ठः परिच्छेदः ।

+ +

इति श्री कन्यासम्भोगो नाम सप्तमः परिच्छेदः ।
इति श्री भार्य्याधिकारो नाम अष्टमः परिच्छेदः ।
इति श्री पारदारको नाम नवमः परिच्छेदः ।

No colophon.

155

L/29 (b)

रसहंसिका

By गणेश मिश्र

Substance— Palm leaf. No. of folia 13 (15.8″×1.5″), Character— Oriya. Date of copy is not given. Condition - good, Complete, Find spot— Sakhigopala Dt. Puri

Beginning— श्री लक्ष्मीनृसिंहाभ्यां नमोनमः।

रुक्मिण्यां प्रेमलुब्धो मकरमुखपतिवारणेन्द्रं दयालु-
इच्छाशूरे शोणवृष्टि विपुलपुलकवान् कंसमुद्वीक्षणेन।
संत्रस्तः सत्यभामा हशि विततघृणः पूतिनांगेस्य चान्ये (?)
बिभ्रद् गोवर्द्धनाद्रिं स्वयमपि च हसन् शान्तिमान् पातु कृष्णः॥

\+ + +

मल्लदेव नरदेवनिदेशैः
श्री गणेश कविना मिथिलायाम्।
शीलनाथ परिषत्सरसीनां
कौतुकेन रचिता रसहंसी॥

\+ + +

श्री गणेश विरचितायां रसहंसिकायां प्रथमः कलरवः।

× + +

End— इतिश्री रसहंसिकायां गणेशमिश्र विरचितायां पञ्चमः कलरवः।
समाप्तश्चायं ग्रन्थः, No Colophon.

156

L/42 (a) # राघवपांडवीय महाकाव्यम्

By कविराज सूरी

Substance—Palm leaf. No. of folia 75 (13.3"×1.3) Character—Oriya, Date of copy is not given, Condition- good. Complete, Find spot—Khallikota, Dt. Ganjam.

Beginning— श्रीगणेशाय नमः, अविघ्नमस्तु

स्वाधिष्ठानाम्बुजरजःपुञ्जपिञ्जरिमूर्त्तये
इच्छाधीनजगत्सृष्टिकर्मणे ब्रह्मणे नमः।

\+ + +

तस्यावदातैः कविसूक्ति सूत्रैः
संस्यूत नाना गुणरत्न राशेः ।
विनोदहेतोः कविराजसूरि-
र्निबन्धन द्वन्द्वमिदं विधत्ते ।

End— इतिश्री कादम्बकुलतिलक चक्रवर्त्ति कामदेव प्रोत्साहितकविराजपण्डित विरचिते राघवपांडवीये महाकाव्ये त्रयोदशः सर्गः ।

समाप्तश्चायं ग्रन्थः । No colophon.

157

L/43

राघवपांडवीय महाकाव्यम्

By कविराज सूरि
with हृदयालुरसावह टीका by विद्याकर

Substance—Palm leaf, No. of folia 119 (15.3 × 1.5′) Character—Oriya, Date of copy is not given, Condition- good, Complete, (up to 12th canto only) Find spot— Khallikote, Dt. Ganjam.

श्रीजोदेव कविर्डिंडिम वंशजन्मा
विद्याकराभिधबुधः कविताप्रवीणः ।
गम्भीरभावभृति राघवपांडवीये
व्याख्यां तनोति हृदयालुरसावहाख्याम् ॥

End— इतिश्री राघवपांडवीय व्याख्यायां हृदयालुरसावहाख्यायां द्वादशः सर्गः ।
No colophon.

158

SMS/2

राघव यादवीय महाकाव्यम्

By वासुदेव
P. I II & III with tika

Substance— Paper. No. of folia 290 (13.5′ 8.5′) Character—Oriya. Date of copy is not given, Condition- good, Complete. Copied by Pandit Lingaraja Mishra, Dt. Ganjam.

Beginning— ॐ तत्सत्, श्री गणेशाय नमः ।

धरात्मजाधीश्वरयोरनन्त-
भूतश्रिया चारुतरा कृतिर्नः ।
एकीकृता श्लेषविशेषलोभा-
देषा तनुश्चेतसि भावनीया ॥

× + +

हरेः प्रसादाय विधीयमाने
काव्ये शुभे राघवयादवीये ।
जगाम रामान्वय राजधानी-
सकीर्त्तनाख्यः प्रथमोऽत्र सर्गः ।

End— हरेः प्रमोदाय विधीयमाने-
काव्ये शुभे राघव यादवीये ।
जगाम वैकुण्ठपदाधिरोह-
नामा पवित्रो दशमोऽत्र सर्गः ॥

मनोहरैरेवगुणैरुपेतं
शुभोदयं राघवयादवीयम् ।
काव्यं तदेतद् वसुदेव नाम्ना
कृतं रसज्ञाः परिशीलयन्तु ॥

इति श्री राघव यादवीय काव्यं समाप्तम् ।
No colophon.

159

L/69 (b)

राघवयादवीय महाकाव्यम्

with टिप्पणी by वसुदेव

Substance— Palm leaf. No of folia 42 (14.″×1.6″) Character— Oriya, Date of copy is not given, Condition good. Complete. Find-spot - Khalikote, Dt. Ganjam.

First three verses of मङ्गलाचरण of S.Ms/2, are not found in this manuscript. No colophon.

190

L/ 0 **रामचरितम्**

By अभिनन्द

Substance— Palm leaf. No. of folia 301 (18.3"×1.3") Character— Oriya, Date of copy is not given, Condition-wormeaten on both the sides. Incomplete, (from 1st canto to 39 th canto and 37 verses of 40 th canto only) Find spot— Khallikote, Dt. Ganjam.

'Rama Charita' by Abhinanda was published by the Oriental Institute, Baroda, with brief notes and introduction as Gaekwad's Oriental series no XLVI, in 1930.

No colophon.

161

L/126 (a) **रामायणचम्पूः**

By विदर्भराजभोज and लक्ष्मण सूरी

Substance— Palm leaf N of folia 94 (14.5"×1.4") Character— Oriya, Date of copy is 38 th Ank year of Rāmachandra Deva of Khurdha dynasty or 1848 AD. Complete, Condition— good, Find spot— Khurdha area, Dt. Puri.

Colophon— अष्टत्रिंशाङ्के मार्गे रामचन्द्रस्य भूपतेः ।
मधुसूदन नाम्ना च लिखितं पुस्तकं त्विदम् ॥

162

L/ 80 (e) **रामायणचम्पूः**

By विदर्भराज and लक्ष्मणसूरी

Substance— Palm leaf. No of folia 34 (14.9"×1.6") Character—

Oriya, Date of copy is not given. Condition- good, Complete. Find-spot— Khallikote, Dt. Ganjam.

No colophon.

163

L/93 (c)

रामायण चम्पूः

By विदर्भराज and लक्ष्मण सूरी

Substance— Palm leaf. No of folia 56 (16.1"×1.3") Character— Oriya, Date of copy is not given. Condition-not so good, some folia are worm eaten, Complete. Find spot - Sanakhemundi, Dt. Ganjam.

No colophon.

164

L/152

ललितमाधव नाटकम्

By रूपगोस्वामी

Substance— Palm leaf. No of folia 106 (12.6"×1.3") Character— Oriya, Date of copy is 29th Anka year of Ramachandra Deva III of Khurdha or 1838 AD Condition-good, Complete, Find-spot- Bhubaneswar, Dt. Puri.

End— पूर्णमनोरथो नाम दशमोऽङ्कः । समाप्तश्चायं ग्रन्थः ।

Colophon— रामचन्द्र महीपालस्यांके चैकोन त्रिंशके
पिण्डिकाख्य द्विजोऽलेखीन्नाम्ना ललितमाधवम् ॥

165

L/69 (a)

वरदाभ्युदय चम्पूः

By वेङ्कटाचार्य

Substance— Palm leaf. No. of folia 45 (14.1"×1.6") Character—

Oriya. Date of copy is not given, Condition-good. Incomplete. Find-spot— Khallikote, Dt. Ganjam.

Beginning— श्री हयग्रीवाय नमः

कल्याणैक निकेतनं तदनघं कालांबुजश्यामलं
चित्ते नृत्यतु शेषभूधरशिरोरत्नं चिरत्नं महः ।
यस्योरस्यनिशं सुता जलनिधे र्यस्यास्ति तन्मेखला
पार्श्वे यस्य पदे च तत्प्रियतमा यस्तत्र शेते स्वयम् ॥

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तनयोस्य नयोदधेः सुधांशुर्विनयोन्मेषविशेषहृद्यविद्यः
वरदाभ्यदयाभिधां यथार्थां कृतिमेतां वितनोति वेङ्कटार्यः ॥

No colophon.

165

L/75 **वसन्तोत्सव महाकाव्यम्**

By हलधर मिश्र

Substance— Palm leaf. No of folia 134 (16 1" 1.3") Character— Oriya, Date of copy is not given, Condition- not so good. some folia are worm eaten. Complete. Find- spot - Ranapur area, Dt. Puri.

Beginning— श्री गणेशाय नमः

कटीतटपटीकृतायतगजाजिनो धूर्जटि-
र्जटापटलमण्डनस्त्रिपुरखण्डने पण्डितः ।
दुरन्तरभरान्तरावलिकृतावनो मे मनो
विनोदभरभूर्विभुः सपदि सन्निधत्तां हृदि ॥

प्रभो भव भवाधिप स्मरहर क्षमासागर
प्रपन्न जनपावन प्रसभ दुःख विध्वंसन ।

मुरारि रसमाधुरी परिचिते नवे गुण्डिचा
विनोदभर खण्डने मम मनो यथा तत्कुरु।

पुरा किल धरातलेऽखिल विपक्षकक्षानलो-
निरन्तर धरासुर प्रकर रक्षणे दक्षिणः।
दयानिधिरुदायुधोऽजनि स रामचन्द्राभिधो
विधोः पदसरोरुहद्वितय दत्तचितो नृपः॥

सदा किल जलाशयाः सुकमला रणत्कोमला
वनी मुनिविनोदन प्रणयिनी धरामंडले।
हया अपि मनोरया गतभया विशालोदया·
इभा अचलसन्निभा भुवनदुर्लभा यस्य तु॥

दारुब्रह्म प्रबल सुकृता निर्गतोपाधि लब्ध्वा
विष्णोराज्ञामपि मम तनु मज्जसोन्मीलयेति।
इन्द्रद्युम्नो नव इति यशः प्राप योऽस्याति दिव्यां
नव्यां भव्यां सुविमलतनु' नीलशैले निवेश्य॥

तस्यात्मजः क्षितितले पुरुषोत्तमाख्यः
साक्षात्पयोरुहसुजातदलायताक्षः।
कन्दर्पदर्पदलनो निजदेहकान्त्या
सन्तापयन्नरिगणान्नवनीश्वरोऽभूत्॥

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तस्यात्मजोऽवनीतलेऽखिल धर्म सेतुः
श्रीमन्नृसिंह इति गोद्विजशर्म हेतुः।
दुर्द्धर्षदुर्विसह शात्रव-धूम केतुः
स्वप्नेऽपि योऽनृत मभाषत नैव जातु॥

चित्त' यस्य मुरारिपादकमले वित्त' द्विजातिस्थले
कर्णौ हन्त पुराणपूरुषकथा गाथाकृतार्थीकृतौ।
कीर्त्तिः कोटिशरन्निशापतिसमा मूर्त्तिर्मनोजोत्तमा
वृत्तिर्नित्य मनोहराकृतिपरा स्फूर्त्तिः सदुल्लासिनी॥

येनाकारि मुरारि चारुचरण द्वन्द्वारविन्दात्मना
यात्रा चैत्र बलक्षपक्ष विहिता लक्ष्मीपते गुंण्डचा ।
या मोहादथवा भवादुत वसुत्रासात्पुरा नो कृता
वर्ष्यैः सूर्य्य शशाङ्कव शजनृपै. शास्त्रार्थविद्भिर्पि ॥

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तत्रापि यात्रामथ वीक्षितुं तां
लक्ष्मीविलासस्य च गुण्डिचाख्याम् ।
नीलाचल' विश्वनिवास वासं
समाजगामाशु नृसिंहदेवः ॥

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तदनुमदन कोटि प्रोज्ज्वलाङ्ग' रथाङ्ग'
प्रवरकरकराग्रस्थाग्रभूय ग्रपत्रम् ।
अमलकमलनेत्र' मित्रकोटि प्रकाश'
सबलमवलुलोके नीलशैले·रमेशम् ॥

इति श्री हलधरमिश्र विरचिते वसन्तोत्सवे महाकाव्ये श्री पुरुषोत्तमप्रवेशो नाम प्रथमः सर्गः ।

इति श्री राजनीति वर्णनं नाम द्वितीयः सर्गः
इति श्री सङ्गीत निरूपण' नाम तृतीयः सर्गः ।
इति श्री स्वप्न दर्शन' नाम चतुर्थः सर्गः ।
इति श्री यात्रानिर्णयो नाम पञ्चमः सर्गः ।
इति श्री हरिगौरीकः पुरीप्रवेशो नाम षष्ठः सर्गः
इति श्री पुरी वर्णन' नाम सप्तमः सर्गः ।
इति श्री देवालय प्रवेशोनामाष्टमः सर्गः ।
इति श्री शस्त्र लक्षणं नाम नवमः सर्गः ।
इति श्री अन्तःपुर प्रवेशो नाम दशमः सर्गः
इति श्री रथ घटनं नाम एकादशः सर्गः ।
इति श्री यात्रिक प्रस्थान' नाम द्वादशः सर्गः ।
इति श्री षड्ऋतु वर्णन' नाम त्रयोदशः सर्गः ।
इति श्री (जगन्नाथस्य) वनविहारो नाम चतुर्दशः सर्गः ।

इति श्री जगन्नाथस्य जलविहारो नाम पञ्चदशः सर्गः ।
इति श्री चन्द्र वर्णन नाम षोडशः सर्गः ।
इति श्री दूती प्रस्थानो नाम सप्तदशः सर्गः ।
,, कामशास्त्र वर्णन नामाष्टादशः सर्गः ।
,, प्रभातवर्णन नाम ऊनविंशः सर्गः ।
,, मंडप प्रवेशो नाम विंशतितमः सर्गः ।
,, होरावर्णन नाम एकविंशतितमः सर्गः ।

End— माता यस्य पवित्रकीर्तिरमला पद्मावती यत्पिता
सारासारविचारविद्दिनकरो नीरोद्भवाक्षः क्षमी ।
जातः शम्भुकरे कुलेतिविमले सोऽहं पुरारातये
काव्यं भव्यमिदं मुदा हलधरो धीरो ददे तन्मुदे ॥

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यत्स्म श्री कपिलेश्वराखिलगुणग्रामालय श्रूयतां
काव्यं भव्यमिदं कृतनदुभयोर्नैकयं समुत्पादितम ।
आत्मासौ गमितः कृतान्यपदवी स्फीतं यशो रक्षित
क्षोण्यां नित्यमतःपरं यदपि तद्द्रोक् सावधानः शृणु ॥

सन्तः सन्तु निरन्तरं गतमला धर्मे च भूमिभुजः
सारासार विचार कृत्य चतुरा रक्षन्तु साक्षात्क्षितिम् ।
मेघौघा अपि वृष्टि सृष्टि निरता नित्यं प्रजापुष्टिदा
गीर्वाणा अपि सर्वदा मखभुजो निर्वाण मायान्तु च ।

इति श्री हलधर मिश्र कृते वसन्तोत्सवे महाकाव्ये परिवर्त्तनगुण्डिचावर्णनं नाम द्वाविंशतितमः सर्गः ।

No colophon

167

L/33 (a)

वसन्ततिलक भाणः

By कांचीपुरवासी सुदर्शनपुत्र वरदाचार्य

Substance— Palm leaf. No. of folia 48 (10.″×1.6″) Character— Oriya, Date of copy is 1874 AD. Condition- good, Complete, Find-spot- Puri town. Orissa

Beginning— श्रीगणेशाय नमः

जयति जगतां मातुः स्तन कुंकुम बिन्दवः
मुकुन्दाश्लेष संक्रान्त कौस्तुभ श्री विडम्बिनः ॥

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कांचीपुरे कविरभूद्वरदार्य नाम्ना
सूनुः सुदर्शनगुरोः घंटिकाशतस्य ।
वेदान्ततर्क विविधार्थ विचारदक्षो
वात्स्यो वसन्ततिलकं स बभाण भाणम् ।

End— इतिश्री वत्सकुलतिलकस्य श्री सुदर्शन पुत्रस्य घटिकाशतस्य वरदाचार्य कृतिषु वसन्ततिलको नाम भाणः समाप्तः ।

श्रीचन्द्रकल्पेश्वराय नमः, No Colophon.

168

L/26

ब्रज्यावली

(A collection of verses.)

Substance— Palm leaf. No. of folia 148 (11.4′ 1.6′) Character— Oriya. Date of copy is not given, Condition--good, Complete. Find spot— Sakhigopal, Dt. Puri.

Topics— इति सज्जन प्रशंसा, इति गुण प्रशंसा, इति सन्तोष प्रशंसा, इति धन प्रशंसा, इति खलनिन्दा, इति याचकनिन्दा, इति दारिद्र्य निन्दा, इति तृष्णा निंदा, इति लोभ निन्दा इत्यादि ।

169

L/ 94(b)

वासवदत्ता

By सुबन्धु

Substance— Palm leaf. No of folia 39 (15.8″ 1,5″) Character— Oriya, Date of copy is not given, Condition-worm eaten, Complete, Find spot—Sanakhemundi, Dt. Ganjam.

Beginning— श्री गणेशाय नमः

करबदरसदृशमखिलं भुवनतलं यत्प्रसादतः-कवयः
पश्यन्ति सूक्ष्ममतयः सा जयति सरस्वती देवी ॥

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सरस्वती दत्तवर प्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः
प्रत्यक्षर श्लेषमय प्रबन्ध विन्यास-वैदग्ध्य-निधिर्निबन्धम् ॥

End— इति महाकवि सुबन्धुकृता वासवदत्ता नामाख्यायिका ।

No colophon.

170

L/ 7

विदग्धमाधव नाटकम्

By रूपगोस्वामी
with Bengali translation by यदुनन्दन दास

Substance— Palm leaf. No of folia 164 (11.5″ 1.3″ Character— Oriya, Date of copy. is not given clearly, Condition— good, Complete. Find spot— Ranapur, Dt. Puri.

Colophon— × श्री रूपगोस्वामी अधम अरक्षित द्विजवर भगवान महापात्रकु उद्धरिबे प्रेमाविष्ट करिबे। डोर कोपीन्य दया करिबे। ए पुस्तक ११ अङ्क मेष २४ दिन बुधवारे लेखा सम्पूर्ण होइले अच्युतगु पश्चिमद्वार पाटणारे थाइ श्री मधुसूदन नाम ध्याबि माणितिंर दलबेहेराङ्क पोथि मागिआणि लेखुलु से ग्रन्थरु, सुज्ञजनमाने जाणिमा होइबे।

171

L/48 **विदग्धमाधव नाटकम्**

By रूप गोस्वामी

with illusptrations

Substance— Palm leaf No of folia 64 (14.″ 1,8″) Character— Oriya, Date of copy is C. 17.1 AD. Incomplete, (up to 4th act. and two folia of 5th act only) Condition—very good, Find-spot-Sakhigopal, Dt. Puri

No colophon.

172

L/83 **विदग्धमाधव नाटकम्**

By रूपगोस्वामी

Substance— Palm leaf. No of folia 94 (14.8″×1.4″) Character— Oriya, Date of copy is not given, Condition-very bad, worm eaten on both the sides. Complete, Find spot-Khallikota, Dt. Ganjam.

Colophon— समाप्तोऽयं ग्रन्थः, राधाकांत उद्धरिबे गोपीनाथ दासकु।

173

BS./ 36 **विदग्धमाधव नाटकम्**

By रूपगोस्वामी with टीका

Substance—Hand made paper No. of folia 98 (11.1″×4.6)

Character— Bengali, Date of copy is not given, Condition-good. Complete, Find spot—Jagatsimhapur area, Dt. Cattack.

No colophon.

174

SMS/5 **विदग्ध मुखमण्डनम्**

Substance— Paper. No. of folia 33 (13.6"×1.3"), Character— Oriya. Date of copy is 1940, Condition - good, Incomplete, Find spot— Puri.

No colophon.

175

L/87 **विश्वगुणादर्श चम्पूः**

by वेङ्कटेश्वरी

with टीका by रघुनाथ दीक्षित

Substance— Palm leaf. No of folia 59 (14.5"×I.6") Character— Oriya. Date of copy is not given Condition not good, some folia are broken. Incomplete, Find spot— Bhubaneswar, Dt. Puri,

ग्रन्थकार— व्यक्तं विश्वगुणादर्शं
विधत्ते वेङ्कटाध्वरी।

टीकाकार= + + विद्वन्मणेः पुत्रः श्री रघुनाथ दीक्षितकविः ×
+ × ×

No colophon.

176

L/136 **वेतालपञ्चविंशतिः**

By शिव दास

Substance— Palm leaf. No of folia 94 (12." 1.4") Character—

Oriya, Date of copy is not given, Condition- good. Complete. Find- spot - Jagatsimhapur area, Dt. Cuttack.

End— इति श्री शिवदास विरचितायां वेतालपञ्चविंशत्यां विक्रमसेन वर प्रदान नाम पञ्चविंशति कथानकम् ।

Colophon— श्री गौरी चरणाम्भोज
सेवनानन्दमानसा ।
मृत्यु भयेन मिश्रेण
लिखिता तु कथा मया ॥

177

L/80 (d)

शान्ति शतकम्

By भर्तृहरि सिंह लणदेव

Substance— Palm leaf. No of folia 7 (14.9"×1.6") Character— Oriya, Date of copy is not given, Condition-good. Complete. Find-spot - Khalikote, Dt. Ganjam.

End— इति श्री महा योगीन्द्र भर्तृहरि सिंह लणदेव विरचितं शान्तिशतक सम्पूर्णम् । No colophon.

178

L/25(c)

शिवशतकम्

with टीका

Substance—Palm leaf, No. of folia 28 (15.5×1.5') Character— Oriya, Date of copy is not given, Condition- good, Complete, Find spot— Puri town, Orissa

Beginning— श्री पार्वती परमेश्वराभ्यां नमः, अविघ्नमस्तु
नीलाम्बरानुज नौमि नीलाम्बुज समद्युतिम्
नीलालका वृतमुख नीलाम्बुजनिमेक्षणम् ॥

Colophon— मस्यापि लेखकः श्री कालीचरण रथशर्म्मा बृहत् खेमुण्डीदुर्ग ।

179

L/153

शिवलीलामृत महाकाव्यम्

By नित्यानन्द

Substance— Palm leaf. No of folia. 40 (14."×1.2") Character— Oriya, Date of copy is not given. Condition-good, Complete. Find spot – Ranapur area, Dt. Puri.

Beginning— श्री गणेशाय नमः, ॐ नमः परमात्मने सदाशिवाय

स्थाणौ रागेण पाणौ कृतवति नयने किञ्चिदाकुञ्चयन्ती
रोमांचोद्भिन्नतांगी विगलदविरल स्वेदोसांद्र लोभरीया ।
मज्जन्ती हन्त लज्जासरिति गुरुजने वीक्षमाणे समक्षं
पायाद्भूषा हिदोषात्प्रकटितकपटवासभावा भवानी ।८।

माया भोग मयोघा कुलितजगदलङ्कारराजैकरक्षा
दीक्षायां याचजूकं क्षितितलचलनोद्यपादाप्रघातम् ।
प्रोत्सर्पद् भूरिसर्पं भ्रमण रयजयत्तांडवोद्दण्डवेगं
शम्भोरम्भोजशोभाहरचरणयुग सौभग नस्थनोतु ।

After two मङ्गलाचरण verses the author gives the genealogy of his patron in the following verses, which are quoted below.

आसीदखण्ड बलख'ड'धरापतीनां नासीरगण्यतमपुण्य-भुज प्रतापः
पूतात्म चिन्तन निरन्तरधीः स कोऽपि धूतारिभर्ग नवदुर्ग महीमहीन्द्रः ॥ ९ ।

नित्यं शोभित लक्ष्मणार्च्चिगुणो निश्चम्भरासम्भवां
लक्ष्मी भूमिभुजा बलेन बुभुजे रक्षन्नयोध्यां पुरीम् ।
सूर्य्यानन्द- विधायि निर्मलकुलाम्भोराशि राकाशशी
लोके यो रघुनाथ नाम विदितो रेजे नरेन्द्रागृणीः ।१०।

कृतागम समाहृयस्तदनु तत्तनुजः प्रभुः
बभूव तनयास्ततस्त्रय उदीतवन्तस्ततः ।

प्रतीतबलपौरुष प्रथमजस्तु तेषां द्विषां
विषादजनकः परो हरिहरो नरेन्द्रोऽजनि ॥

तत्पुत्रो गोकुलेन्द्रस्तदनु वसुमतीमण्डलाखण्डलोऽभूद्
यस्यास्थानी सुधर्मा गुरुबुधकविभिः भासमाना सदैव ।
योऽसौ स'ग्राम मू'र्धनि प्रबल परबल प्राणघाती प्रतीतो
लेभे पुत्रं जयन्तं समुचितमुदयन्नन्दनानन्द लक्ष्मीम् ।११।
कीर्त्तिर्यस्य दिगम्बरप्रणयिनी गौरी शरीरश्रिया
यु क्त' यद्विषदाशयामपि सदा गङ्गामतिक्रामति ।
कान्तारे हतवीर-वैरि रमणीस्वान्तानि सन्तापय-त्य-
न्तस्थानपि तान् दहन्निव पर' यस्य प्रतापानलः ।१२।

मुद्रयति हृद्गत पद्म' स्यन्दयति दलं बलारिस्त्रीणाम्
अपि शशिकान्ताद्वन्ददनादकलङ्क-चन्द्रमा यस्य ।१३।

दीनानाथदयावशम्वदतया ख्याति' क्षितौ जग्मुषो
देशे यस्य वरीवृतीति भगवान् श्रीलडुकेश शिवः ।
तीव्राराधन सुप्रसन्नमनसाऽभाङ्क्षीद्यमुन्मूलयन्
नित्य' राज्यधुरन्धरत्वमुररीकुर्वाण एष प्रभुः ।१४।

सामादिनापि परभूमिभुजामजेयः
कामाकृतिः सतु गदाधरनामधेयः ।
मान्यस्तृ तानसमना-मधिगम्य सम्यक्
मान्यातृता विदित पौरुषमाप भूपः ।१५।

स्मृति स'मत हृद्यपद्य गीत'
शिवलीलामृत नामतः प्रतीतम्
करवै पुरवैरिणो मुदेतन्-
निजनामाङ्कित' काव्यबन्धमेतम् ।१६।

Last verse of the work runs thus—

प्रालेयाचलनन्दना प्रतिपद प्रत्यग्र पङ्केरुह-
द्वन्द्वामन्द मरन्दबिन्दुमहिम प्रेमप्रसादोदयः ।

कौण्डिन्यान्वय दुग्धसिंधु रजनी बन्धोः प्रबन्धोत्तमः
नित्यानन्द कवे निवेदित मिमं संशोधयध्वं बुधाः ॥

Colophon— शिवलीलामृत काव्यं रथेन कृत्तिवाससा।
लिखितं लिङ्गराजस्य भवतु प्रीतये सदा ॥

It is written in the colophon at the end of each of the ten cantos

इति श्री मद्दिनचिन्तित्यानन्द पांडतकृते शिवलीलामृत महाकाव्ये प्रथमः सर्गः ।

180

L/7

शिशुपालवधम्

By माघ

with मल्लिनाथ टीका

Substance— Palm leaf. No of folia 205 (13·8"×1·3") Character— Oriya, Date of copy is not given, Condition-good, Incomplete, (up to 9th canto only) Find-spot- Bhubaneswar, Dt. Puri.

No colophon.

181

L/28

शिशुपाल वधम्

By माघ

with सन्दर्भ चिन्तामणि टीका by चन्द्रशेखर

Substance— Palm leaf. No. of folia 110 (16.6"×1.2") Character— Oriya, Date of copy is not given. Condition- good, Incomplete. (up to 9th canto only) Find spot—Puri.

Beginning— श्री गणे ाय नमः

यदनुध्यान मात्रेण तमो निःसरति क्षणात्
तदेव परमाश्चर्य परं ज्योति रुपास्महे ॥

इति पाण्डित्यखण्डितगीर्वाणार्थवर्णद्विजकुलचूडामणि-श्रीविष्णुपण्डित सुत-श्री चन्द्रशेखर कृतौ सद्भक्ति चिन्तामणौ माघटीकायां प्रथमसर्ग विवरणम् ।

\+ \+ \+

इति श्री चन्द्रशेखर कृतौ नवमः सर्गः । No colophon.

182

L/120 (a) **शिशुपालवधम्**

By माघ

Substance— Palm leaf. No. of folia 118 (14.3"×1.5") Character — Oriya, Date of copy is not given, Condition-good, Incompl, (up to 9th only) Find spot—Bawanipatana, Dt Kalahandi. Orissa

No colophon.

183

L/52 **शिशुपालवध महाकाव्यम्**

By माघ
with मल्लिनाथ टीका

Substance— Palm leaf No of folia 329 (14.1"×1·3") Character— Oriya, Date of copy is not given. Condition—good, Complete, Find spot— Begunia area, Dt Puri.

No colophon.

148

L/64 **शिशुपालवध महाकाव्यम्**

By माघ

Substance— Palm leaf. No. of folia 102 (14·1"×1 3") Character— Oriya, Date of copy is not given, Condition—good. Incomplete (up to 14th canto only) Find spot Khallikote, Dt. Ganjam.

185

BS./40 **शिशुपालवध महाकाव्यम्**

By माघ with टीका

Substance— Hand made paper, No. of folia 113 (14."×4.") Character—Bengali, Date of copy is not given. Condition—good. Incomplete. (up to 9th canto only) Find spot—Dharadharpur area, Dt. Cuttack.

No colophon.

186

SMS./3 **श्री कृष्ण भक्तवात्सल्य नाटिका**

By रामचन्द्र गजपति (One act play)

Substance— Paper No. of folia 80 (13." × 9.2") Character—Oriya, Date of copy is not given, Condition-good, Incomplete, Find-spot— Puri town.

Beginning— श्री गणेशाय नमः ।

दिग्दन्ति श्रोत्रबद्धांगलित हदमद: पुष्करावर्तकादे-
र्दीर्ण ब्रह्मांडभांडो दनुतनुजगणे दुन्निवाराविनवृष्टिः ।
प्रोद्यत्पीयूषपूरः प्रणतजनतनौ पद्मनाभप्रयुक्तः
पायादायासहारी परममरपुरे पांचजन्य-प्रणादः ॥

\+ \+ \+

अये, अद्य खलु + + + नीलशैल शिरोमणेः भगवतः श्रीपुरुषोत्तमस्य केनापि कारणेनानवसर रस प्रयुक्त हृदयस्य सांप्रत मभिनवेन्द्रद्युम्ने गजपतौ श्रीरामरम्यचरण कमलरोलम्ब रामचन्द्रदेवे कोटिजन्मार्जित सुकृत प्रभावति कृपावशतः दारुमयमधुरमूर्तेः पुण्डरीकाक्षस्य गुण्डिचामहोत्सवोऽयम् । तदनन्तर संस्थः भगवन्तमनादिमध्यान्तमनन्त-मालोक्य जन्म सफलयामि ।

No colophon.

187

SMS./ **श्रीकृष्ण चैतन्य चरितामृत महाकाव्यम्**

By

Substance— Paper. No. of pages 70 (10.5"×6.7") Character— Oriya, Date of copy is not given, Condition good. Incomplete, (up to 3rd canto and 55 verses of 4th canto only) Collected by Pandit A. T. Sarma, M.A., P.O.L; Editor, the Manorama, P.O. Berhampur, Dt. Ganjam.

Beginning—

यः श्री वृन्दावनभुवि पुरा सच्चिदानन्दसान्द्रो
गौरांगीभिः सदृशरुचिभिः श्यामधामा ननर्त्त ।
तासां शश्वद् दृढतर परीरम्भ सम्भोदतः किं
गौरांगः सेन् स जयति नवद्वीपमालम्बमानः ॥

\+ × ×

इति श्रीकृष्णचैतन्य चरितामृते महाकाव्ये प्रथमसर्गः ।

No colophon.

188

L/38 **श्रीराधाकृष्ण भक्तिरसामृतम्**

Substance—Palm leaf, No. of folia 99 (11."1×1.3") Character— Oriya, Date of copy is not given, Condition—good, Complete, Find spot— Paralakhemindi, Dt. Ganjam.

No colophon.

189

L/81 (b) **शृङ्गारकुतूहलम्**

Substance= Palm leaf. No. of folia 15 (15."×1.3") Character—

Oriya, Date of copy is not given, Condition- good, Incomplete, Find spot- Khallikote, Dt. Ganjam.

इति शृङ्गार कुतूहले प्रथमः काव्योद्देशः परिच्छेदः ।

\+ + +

स्त्रीभेद कथनं नाम द्वितीयः परिच्छेदः ।

पुरुष भेद कथनं नाम तृतीयः परिच्छेदः ।

\+ × ×

प्रकृति लक्षणो नाम सप्तमः परिच्छेदः ।

स्त्री चरित' नामाष्टमः परिच्छेदः ।

गम्यागम्य कथन' नाम दशमः परिच्छेदः ।

अनुराग विराग कीर्त्तन' नाम एकादशः परिच्छेदः ।

आलिङ्गन निर्णयो नाम द्वादशः परिच्छेदः ।

चुम्बनाधिकारो नाम त्रयोदशः परिच्छेदः ।

\+ + ×

दन्तघाताधिकारो नाम पञ्चदशः परिच्छेदः ।

No colophon.

190

L/26 **शृंगाररस प्रदीपिका**

(A collection of verses of शृङ्गाररस)

Substance— Palm leaf. No. of folia 122 (12.3"×1.4") Character— Oriya. Date of copy is not given, Condition--good, Complete. Find spot— Paralakhemundi, Dt. Ganjam.

No colophon.

191

L/80 (b) **शृंगारशतकम्**

By भर्तृहरि

Substance— Palm leaf. No of folia 7 (14.9" 1·6") Character—

Oriya, Date of copy is not given, Condition-good. Complete, Find spot— Khallikote, Dt. Ganjam.

End— इति श्री महायोगीन्द्र श्री भर्त्तृहरि कृतौ सुभाषित शतत्रयां शृङ्गारशतकं समाप्तम्।

No colophon.

192

L/42 (b) शेषपञ्चाशिका

Substance— Palm leaf No. of folia 6 (13."×1.3"), Character— Oriya. Date of copy is 1940, Condition - good, Incomplete, Find spot— Puri.

No colophon.

193

L/ 77 हृदयानन्द महाकाव्यम्

By सांधिविग्रहिक महापात्र कृष्णानन्द

Substance— Palm leaf No of folia 90 (16.1" × 1.1") Character— Oriya. Date of copy is 34th Anka year of Mukunda Deve I or 1688 A.D. Condition— worm eaten on both the sides. Complete, Find spot- Khallikote, Dt. Ganjam.

This work was edited by Mahamahopadhyaya Durgaprasad and published by the Nirnaya sagar Press, Bombay, as Kavyamata No 32. in 1920.

Colophon— परमानन्द मिश्रेण लिखितमिदं पुस्तकं समाप्तम्।

मुकुन्ददेवस्य चतुस्त्रिंशाके लिखितमिदं पुस्तकं समाप्तम्।

194

L/130 (a) **सहृदयानन्द महाकाव्यम्**

By कृष्णानन्द

Substance— Palm leaf. No. of folia 107 (16."×1.3") Character— Oriya, Date of copy is not given, Condition— not so good. Incomplete, (up to 14th canto only) Find spot— Khurdha area, Dt. Puri.

No colophon.

195

L/131 (a) **सहृदयानन्द महाकाव्यम्**

By कृष्णानंद

Substance— Palm leaf. No of folia 75 (12.2"×1.2") Character— Oriya, Date of copy is not given. Condition—good, Incomplete, (up to the 7th canto only) Find spot— Bhubaneswar, Dt. Puri.

No colophon.

196

L/29 (b) **स्मरदीपिका**

By कवि मीननाथ

Substance— Palm leaf. No of folia 7 (15.9"×1.3") Character— Oriya, Date of copy is not given. Condition-good, Complete. Find spot – Sakhigopal, Dt. Puri

End— इति श्री मीननाथ विरचिता स्मरदीपिका समाप्ता ।

No colophon.

197

L/27

सुदर्शन विलासः

By सुदर्शन

Substance— Palm leaf. No of folia 72 (13.9"×1..") Character — Oriya, Date of copy is 1864 or 7th Anka year of Divyasimha Deva II of Bhoi dynasty. Complete, Condition—some folia are worm eaten. Find spot— Puri town.

End— एतत् सुदर्शनविलासमिति प्रसिद्धं
वर्षर्तुवर्णनपरं खलु खण्डकाव्यम् ।
श्लोकान्न कौतुककृते कृतिनां प्रसादा-
च्चक्रे सुदर्शन कविः सुतरां तु पद्यैः ॥

Colophon— श्री दिव्यसिंहदेवस्य सप्तमांके समर्पितम् ।

198

L/ 59

सुलोचनामाधव काव्यम

By बृजसुन्दर पट्टनायक

Substance—Palm leaf. No. of folia 140 (11.3"×1.4") Character— Oriya, Date of copy is not given, Condition- good. Incomplete. (up to 13th canto and 25 verses of 14th canto only) Find spot - Khallikote, Dt. Ganjam.

Beginning— श्री गणेशाय नमः, अविघ्नमस्तु

महेन्द्रनीलोपल कन्दलोदय-
स्मदः प्रसारासह विग्रहच्छविः ।
कृतानुरागः कुरुतां दिने दिने
विपद्विनोदं मम नन्दनन्दनः ॥

विचक्षणैः शास्त्रविचारदक्षिणै-
रभाणि यत्काव्य मतीव दुष्करम् ।
उपास्य देवस्य पदानुकम्पया
तथापि तत्कर्तुं मवद्यमुत्सहे ॥

\+ + +

यं चक्रे स्वसभा विभूषणमणिं राजन्य चूडामणि-
र्विद्यासिन्धुरनङ्ग भीमनृपतिः श्री गङ्गवंशोद्भवः ।
तस्य श्री व्रजसुन्दरस्य कृतिनो विप्राशिषां कांक्षिणः
काव्ये पावनमाधवीयचरिते सर्गोऽयमादिर्गतः ॥

(Last verse of the first canto)

\+ + +

विद्यासिन्धु रनङ्गभीमनृपतिः श्रीवासुदेवात्मजः ॥

× + ×

यस्मातो बलभद्र नाममणितो धीमान् कविः काव्यतः
तस्य श्री व्रजसुन्दरस्य सरसे सर्गोऽगमत् सप्तमः ।

No colophon.

199

L/138 (a)

सूर्य शतकम्

By मयूरकवि
with टीका by श्रीनाथ दत्त

Substance— Palm leaf. No. of folia 52 (14.5"×1.2") Character — Oriya, Date of copy is not given, Complete, Condition-both the sides are worm eaten, Find spot—Bhubaneswar, Dt. Puri.

Beginning of the Tika— श्री सूर्य्याय नमः

श्रीभास्करं कारुणिकं प्रणम्य
हृत्पङ्कजस्याशुविकाशनाय ।

श्रीनाथ दत्तेन कृता विशुद्धा-
टीका सतां सम्मदमातनोति ॥

200

L/2(b)

हंसदूतम्

By रूपगोस्वामी

Substance— Palm leaf. No of folia 25 (13·"×1·4") Character— Oriya, Date of copy is not given, Condition-not so good, Complete, Find spot- Bhawanipatana Museum. Dt. Kalahandi, Orissa.

No colophon.

201

L/28

हंसदूतम्

By रूपगोस्वामी

Substance— Palm leaf. No. of folia 57 (13.8"×1.2") Character— Oriya, Date of copy is not given. Condition- good, Incomplete. Find spot—Jagatsimhapur area, Dt. Cuttack.

No colophon.

202

L/145

हंसदूतम

By रूपगोस्वामी

Substance— Palm leaf. No of folia 68 (8.8" × 1.2") Character— Oriya. Date of copy is not given. Condition not good, Complete, Find spot— Jemadeipur, Chikiti,, Dt. Ganjam.

No colophon.

203

L/18 (c)

हंसदूतम्

with मनोहारिणी टीका by पुरुषोत्तममिश्र

Substance— Palm leaf. No of folia 35 (15.4"xI.6") Character— Oriya, Date of copy, is October 1841 AD. Condtion—good, Find-spot – Sakhigopal, Dt. Puri.

Beginning of the टीका – श्री राधाकृष्णाभ्यां नमः

नाट्याटोपविधूतधूर्जटिजटाजूटालबालस्थली-
निर्गच्छत् सुरनिम्नगामलजल संस्पर्द्धिभि र्यो गुणैः ।
आनन्दाभिधतां ययौ गुणिगणानानन्दयंस्तत्सुतो
मिश्रश्री पुरुषोत्तमो वितनुते टीकां मनोहारिणीम् ॥

टीकेयं प्रथमा मयैव रचिता श्रीहंसदूताभिधे
काव्ये सा किल पावनेन नितरां नीतार्थलाभादिव ।
तस्यैव प्रतिपत्तये पुनरपि प्रारभ्यते सा कृति-
र्याचे तत्प्रणतोऽत्र शुद्धविधिना सन्तोऽनुगृह्णन्तु माम् ॥

अतिसरला गुणबहुला सुललितवाक्या स्वकृतिः सुपदा
ललनेव लोलनेत्रा कृतिरियमालोक्यतां रसिकैः ॥

Colophon—इदं पुस्तकं लिखितं गायकरत्न नरहरेः पुत्रेण नृसिंहेन ।

204

L/16 (b)

हंसदूतम्

By रूपगोस्वामी

Substance – Palm leaf. No. of folia 11 (13.2"x1.2") Character— Oriya. Date of copy is not given, Condition-not so good, Complete. Find spot— Ranapur area. Dt Puri

Colophon— श्री वृन्दावन निवासिनः सुपूजिता भवन्तु ।

205

L/22

हंसदूतम्

with मनोहारिणी टीका
By पुरुषोत्तम मिश्र

Substance— Palm leaf. No of folia 97 (14 1"×1·3") Character— Oriya, Date of copy is 11th Anka year of Divyasimha Deva II of Bhoi dynesty or 802 A.D. Complete, Condition- good, Find spot- Puri.

Text same as in No 202.

Colophon— क्षीर श्री दिव्यसिंहस्य नृपाङ्के मासि सप्तके।
हंस दूतस्यकां टीकामनियत्नेन व्यलिखत्॥

206

L/102(c)

हंसदूतम्

By रूपगोस्वामी
with tika and Bengali translation

Substance— Palm leaf. No. of folia 51 (14.5"×1.3") Character— Oriya, Date of copy is 1857—60 or the time of Divyasimha Deva III of Khurdha dynasty. Complete, Condition good. Find spot— Khurdha area, Dt. Puri.

Beginning of the translation—

जिनि उज्ज्वल पीताम्बर धारन करेन, बाहार पादतल जबापुष्पेर न्याय सुरम्य, याहार मुखपङ्कज मन्द मन्द हास्यद्वारा अतिशय शोभा विस्तार करितेछे, सोइ नित्यानन्दधाम कोन पुरुष अर्थात् श्रीकृष्ण आमार हृदये आविर्भूत हओन।

Colophon—मीने सूर्य्यसुते गते च प्रथम राष्ट्रविभङ्गो नृपो (?)
भूपानां मणिरेव ख्यात जगति स एव दूरं गतः।

देवानां सारमीशं सकलगुणयुतं माराधितुं सेवया
वीर श्री दिव्यसिंहो नृपति कुलवरो द्वीपान्तरं स ययौ ॥

207

L/133 (b)

हंसदूतम्

with मनोहारिणी टीका
By पुरुषोत्तम मिश्र

Substance—Palm leaf, No. of folia 66 (14.1"×1.3") Character—Oriya, Date of copy is 25th Anka year of Virakesari Deva I of Bhoi dyndsty or 1757 AD Complete, Condition--good, Find spot—Paralakhemindi, Dt- Ganjam.

Text is same as in No 202.

Colophon— श्री वीरकेशरी देवस्य नृपते: पञ्चविंशत्यङ्के मार्गशीर्षे मासि शुक्लपक्षे पञ्चम्यां तिथौ भृगुवासरे नरहरिदासेन लिखितमिदं पुस्तकं समाप्तम् ।

208

L/135

हंसदूतम्

with मनोहारिणी टिका
By पुरुषोत्तम मिश्र

Substance— Palm leaf. No. of folia 17I (14.2"×1.2") Character—Oriya. Date of copy is not given, Condition-good. Complete, Finid spot— Ranapur Dt. Puri.

Beginning— श्री कृष्णायनमः ।

स्फुर्जच्चारुकलापमण्डिततरं बिभ्राणमात्यन्तिकं
श्यामत्वं वसनं च कांचनरुचिं बिभ्रद्वसानं परम् ।
नेत्रोन्मूलितकृष्णसारविभवं सत्किङ्किणीदामव-
द्राधाख्यं वितनोतु भद्रमथवा राधाधवाख्यं महः ॥

Accept the above मङ्गलाचरण verse the text is same as in No 202.

No colophon.

209

L/144 (b) **हंसदूतम**

By रूपगोस्वामी

Substance— Palm leaf. No of folia 22 (14 6″×1.3″) Character— Oriya. Date of copy is not given, Condition-worm eaten. Complete, Find spot— Bhawanipatana, Dt. Kalahandi, Orissa.

No colophon.

210

L/161 **हंसदूतम्**

with टीका by धर्मुमिश्र

Substance— Palm leaf. No of folia 73 (13·5″×1·5″) Character— Oriya, Date of copy is Sana 1300 Sala or 1392 AD. Condition-good, Find-spot- Begunia, Dt. Puri.

End of the mss:-

इति श्री धर्मुमिश्र विरचिता रूपसनात-कृत हंसदूताख्य-टीका समाप्ता। समाप्तोऽयं ग्रन्थः।

Colophon— सन् १३०० साले फकडामास १० दिने अर्कवासरे। लेखनकार दयानिधि पट्टनायक।

211

L/63 **हास्यार्णवं प्रहसनम** or **नटकमेलकम्**

By जगदीश्वर

Substance— Palm leaf. No of folia 47 (·6·:″ × 1.3″) Character—

Oriya. Date of copy is not given, Condition—not so good, Complete Find spot- Khallikote, Dt. Ganjam.

Beginning— श्री गणेशाय नमः ।

स्वेदस्यन्दितसांद्रचन्दनरसं दोर्बन्धबन्धभ्रमा-
दुद्धर्षद्वासपरिस्खलन्नखकरं संदष्टदन्तच्छदम् ।
शीत्कारांचितलोचनं सपुलकं भ्रान्तभ्रतृत्यत्करं (?)
पार्वत्याः सुरतं मुदे रसवतामास्तां मृडानीपतेः ॥

× × ×

हास्यप्रस्फुटदन्तमौक्तिकचयच्छायामनोज्ञाननां
नानालंकृतिसंस्कृता रसवतां चित्तप्रमोदस्थली ।
स्वच्छन्दं वरवर्णिनी रसवती सीदन्तिनीव स्वयं
वद्वा श्रीजगदीश्वरस्य कविता मच्चित्तमानन्दयेत् ॥

+ × +

समावर्णनो नाम प्रथमोऽङ्कः ।

End= इति नटकमेकङ्कं नाम प्रहसनं समाप्तम् ।

Colophon— हास्यार्णवं समाप्तं ।

212

L/187

हास्यार्णव प्रहसनम्

By जगदीश्वर

Substance— Palm leaf, No. of folia 29 (13.4"×1.3") Character— Oriya, Date of copy is not given. Condition—good. Complete. Find spot—Ranapur area, Dt. Puri.

Text same as in No 211. No colophon.

213

L/19 **हितोपदेशः**

By विष्णुशर्म्मा

Substance— Palm leaf No. of folia 59 (13.2" × 1.1") Character— Oriya, Date of copy is not given, Condition-good, Complete, Find-spot— Bhubaneswar Dt. Puri.

End— इति हितोपदेशे सन्धिर्नाम चतुर्थःकथासंग्रहः । सम्पूर्णोऽयं ग्रन्थः ।

214

L/20 **हितोपदेशः**

Byविष्णुशर्म्मा

with Oriya translation by द्विज श्रीधर

Substance— Palm leaf. No. of folia 128 (13.6"×1.3") Character— Oriya, Date of copy is not given, Condition— good, Complete, Find spot— Puri town.

End— इति हितोपदेशे नीतिसारे श्रीमद्विष्णुशर्म्म पण्डित विरचिते सन्धिर्नाम चतुर्थ-कथासंग्रहः समाप्तः ।

Beginning of the tika—

प्रणम्य पादाम्बुजमीश्वरस्य हितोपदेशस्य कथाप्रबन्धः
ज्ञानाम्बुधेर्मङ्गलवृद्धिहेतोः प्रतन्यते श्रीधरभूसुरेण ॥

Oriya translation portion—

1st verse:- येउ महेश शिरे गङ्गार फेणलेखा परा होइ, चन्द्रकला शोभा-पाउछि, से महेश प्रसादरु सन्तलोक मानङ्कर कार्य सिद्धि होउ ।

End verse— ए हितोपदेश ग्रन्थ यउं लोक शुणइ ताहाकु ए ग्रन्थ संस्कृत वचन मानङ्कर चतुर भावकु दिअइ । सबुप्रकारे वचनमानङ्कर विचित्रभावकु दिअई । नीतिविद्याकु दिअइ ।

No colophon.

215

L /21

हितोपदेशः

with Oriya prose translation

Substance— Palm leaf. No of folia 61 (14.2"×1·3") Character— Oriya, Date of copy is not given, Condition—good, Incomplete, Find spot— Bhubaneswar, Dt. Puri.

Text is same as in No 214.

216

L/66

हितोपदेशः

By द्विज श्रीधर

With Oriya prose translation

Substance— Palm leaf. No of folia 176 (15 1"×1.3") Character— Oriya, Date of copy is 42nd Anka year of Virakeśari Deva I of Khurdha dynasty, or exact date according to Christian era is 28th September 1769 AD. Complete. Condition-good, Find spot— Khallikote, Dt. Ganjam.

Text is same as in No 212.

Colophon— हयग्रीव पदाम्भोज प्रसादादग्र जन्मन:
कृतो हितोपदेशस्य टीका भाषाश्रया मया ॥
भवन्ति शब्दा नानार्था दुर्ज्ञेया ब्राह्मण किल
तेषां व्याख्यान करणे श्रीधरस्य मति:कुत: ॥

वीरकेशरि देवस्य नृपते: समस्त अ ४२ ङ्क विरोधिनाम सम्वत्सरे भाद्रकृष्ण अमावास्यायां गुरुवारे श्री विश्वम्भरपाढिना लिखित इद् हितोपदेश पुस्तकम् ।

श्री नीलाद्रिकेशरी चरण कमले ... मम मानसं चिरं तिष्ठत् ।

217

L/151 **हितोपदेशः**

By विष्णुशर्म्मा

Substance— Palm leaf. No of folia 89 (13.2" x 1.2") Character— Oriya. Date of copy is not given. Condition not so good, Complete. Find spot—Haladia, Dt. Puri.

There are some folia containing हास्यार्णव by जगदीश्वर to wards the end of the manuscript.

Nocolophon.

SECTION II

Alaṇkara Manuscripts

18

AL/15 **अलंकार कौस्तुभः**

By कवि कर्णपूरगोस्वामी with टीका

Substance— Palm leaf. No. of folia 109 (15.9"×1.5") Character— Oriya, Date of copy is not given. Condition- good, Incomplete. Find spot—Khallikote, Dt. Ganjam.

Beginning— श्री गणेशाय नमः, अविघ्नमस्तु

ग्रन्थारम्भे स्वाभीष्टदेवता नामगुणकीर्त्तनात्मक मङ्गलमङ्गीकुर्वन् ग्रन्थकारो ग्रन्थस्य निर्विघ्नां परिसमाप्तिमाशास्ते।

सानन्दरससतृष्णः कृष्णचैतन्यविग्रहो जयति
आपारमपि कृपया सुधिया स्वपयांबभूव भूमौ यः ।

टीका— श्री कृष्णाय नमः ।

अद्वैत प्रकटीकृतो नन्दहरिप्रेष्ठः स्वरूपप्रियो
नित्यानन्दसखः सनातनगतिः श्रीरूपहृत्केतनः ॥
लक्ष्मी प्राणपतिर्गदाधर रसोल्लासी जगन्नाथभूः
सांगोपांग सपार्षदः स जयतां देवः शचीनन्दनः ॥

अथ सोऽयं कविमुकुटमणिः श्रीकर्णपूर गोस्वामी स्वकृत श्लोकानां स्वयमेव टीकामाह ।

इति अलङ्कार कौस्तुभे काव्यादि सामान्योद्देश्यः प्रथमः किरणः ।

शब्दार्थ वृत्तित्रय निरूपणो नाम द्वितीयः किरणः ।

ध्वनि निर्णयो नाम तृतीयः किरणः ।

गुणीभूत व्यङ्ग्य निर्णयो नाम चतुर्थः किरणः ।

रस तद्भाव तद्भेद निरूपणो नाम पञ्चमः किरण ।
गुण विवेचन नाम षष्ठः किरणः ।
शब्दालङ्कार निरूपणो नाम सप्तमः किरणः ।

No colophon.

219

AL/23

अलंकार चिन्तामणिः

By रामचन्द्र खडगराय

Substance—Palm leaf. No. of folia 38 (14 6") Character—Oriya, Date of copy is not given, Condition-not good, Incomplete, (only 2nd and 3rd किरण and some folia of 4th किरण) Collected by Pandit Padmanabha Mishra, Lecturer, Puri Sadasiva Sanskrit college, Orissa.

Beginning of the किरण—

सान्द्रानन्दविबद्धनैः स्मृतिमतामुल्लासभङ्गाभरै-
र्भिन्दन् सान्द्रतमं तमोऽतिमधुरः सूतानुबन्धश्रिया ।
तादृक् सुन्दरचन्द्रशेखरलसत् कण्ठस्थलाभ्यर्पितो
जीयादेष सतां सुखाय ललितोऽलङ्कार चिन्तामणिः ॥

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इति श्रीमत्कश्यपकुल कमलदिनकर चतुर्मुखमख शतसन्तोषितामर गदाधर राजगुरु तनुजन्मना लक्ष्मीदेवी हृदयनन्दनेन रामचन्द्र खडगराय नामधेयेन सुकविना विरचितेऽलङ्कारचिन्तामणौ व्यञ्जनातात्पर्य्यरूप वृत्तिद्वय निरूपणो नाम तृतीय स्तरङ्गः ।

No colophon.

220

AL/22

उज्ज्वल नीलमणिः

By रूपगोस्वाम

Substance— Palm leaf. No. of folia 218 (14.4"×1.3") Character—

Oriya. Date of copy is not given, Condition-good. Complete, Find-spot— Khurdha area, Dt. Puri.

Beginning – श्री राधाकृष्णाभ्यां नमः।

नामाकृष्टरसज्ञः शीलेन द्दीपयन् सदानन्दम् ।
निजरूपोत्सवदायी सनातनात्मा प्रभुर्जयति ।

End— समाप्तोऽयं उज्ज्वलनीलमणि नामा ग्रन्थः ।

Colophon— लिखितं श्री आर्त्तबन्धुना मिश्रेण प्रेमलाभाय ।

221

Sms./161

एकावली

By विद्याधर

with Oriya prose translation

Substance – Paper. No of folia 150 (9·1"×6·5") Character— Oriya, Date of copy is not given, Condition-good, In complete, Presented by Sri P. Acharya, B. Sc. ex Superintendent of Archaeology. Orissa. Find-spot- Baripada, Dt. Mayarabhanja.

No colophon.

222

Sms./133

एकावली

By विद्याधर

with मल्लिनाथ टीका

Substance—Paper, No. of folia 121 (13.5"×1.3") Character— Oriya, Date of copy is not known. Condition--good, Complete, Find spot—Bhubaneswar, Dt- Puri.

Beginning— प्रालेयाचलकन्यका कुचतटी पत्रावली शिल्पिनः
प्रेङ्खद्भाल विलोचनानल शिखा निष्पीतचेतोभुवः ।

देवस्येन्दुविभूषणस्य सुचिरं पादारविन्दद्वय'
युष्मान् पातु सुरासुरेश्वरशिरोरत्नांशुकिञ्जल्कितम् ॥

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इति श्री महामहेश्वरस्य कवेर्विद्याधरस्य कृता वेकावलीनाम्यलङ्कारशास्त्रे ध्वनि व्यवस्थापनं नाम प्रथमउन्वेषः ।

End— प्रतिभट कान्ताकुचतटमकरी लुण्ठाक चापटङ्कारः
वीरनृसिंह इवाजौ वीरनृसिंहश्चिरं जयति ॥

इति श्रीमतो महामाहेश्वरस्य कवेर्विद्याधरस्य कृतावेकावली नाम्यलंकार शास्त्रेऽर्थालङ्कार निरूपणं नाम अष्टम उन्मेषः ।

223

Sms/ 10

कविकण्ठहार

By जगन्नाथनारायण देव

Substance—Paper. No. of folia 104 (13.7"×1.5") Character—Oriya, Date of copy is not given, Condition- good. Incomplete.

Find spot - Paralakhemundi, Dt. Ganjam

Beginning— श्री गणेशाय नमः

श्रीकृष्णं जलदश्यामं जगच्चरम कारणम्
वृषभानु सुतासक्तमानस प्रणमाम्यहम् ॥
श्रीमज्जगन्नाथ नारायण देवेन भूभुजा
कवि कण्ठहार इति ग्रन्थोऽयं रच्यतेमया ॥

इति श्रीमज्जगन्नाथ नारायण देव विरचिते कविकण्ठहारे वर्णविरचनं नाम प्रथम विरचनम् ।

कविकण्ठहारे संख्या निरूपणं नाम द्वितीय विरचनम् ।
कविकण्ठहारे स्वरूप निरूपण नाम तृतीय विरचनम् ।

वस्तु निरूपण' नाम चतुर्थ विरचनम् ।
जयपराजय निरूपण' नाम पञ्चम विरचनम् ।
कवि सम्प्रति निरूपण' नाम षष्ठ विरचनम् ।
सर्वाङ्ग स्वरूप निरूपण' नाम सप्तम विरचनम् ।
उपमान निरूपण' नामाष्टम विरचनम् ।
पादपूरणोपाय निरूपण' नाम नवम विरचनम् ।
बन्ध निरूपण' नाम दशम विरचनम् ।

No colophon.

224

AL/8(a) **कविकण्ठहारः**

By जगन्नाथ नारायणदेव

Substance— Palm leaf. No of folia 60 (11.3"×1.5") Character— Oriya, Date of copy is not given, Condition—not good, Incomplete, Find spot— Puri town.

No colophon.

225

AL/18 **कविकल्पलता**

By देवेश्वर

Substance— Palm leaf. No of folia 64 (12.2"×1.2") Character— Oriya, Date of copy, is not given, Condition—worm eaten on both the sides, Incomplete, Find spot— Khallikote, Dt. Ganjam.

Beginning— श्रीराधाकांतः शरण' मम

गङ्गावारिभिरुक्षिता: फणिफणै रत्पल्लवास्तच्छिखा-
रत्नैः कोरकिता: सितांशुकलया स्मेरैकपुष्पश्रिय: ।
मानन्दाश्रु परिप्लुताक्षि हुतभुग् धूमैर्मिलद्दोहदा-
नाल्प कल्पलता: फल' दधतु वोऽभीष्ट' जटा धूर्जटे: ।

मालवेन्द्र महामात्यः श्रीमद्वाचाट नन्दनः
देवेश्वरः प्रतनुते कविकल्पलतामिमाम् ॥

इति कविलतायां प्रथमस्तवके छन्दोभ्यासोनाम प्रथम कुसुमम् ।
इति ... सामान्य शब्दो नाम द्वितीय कुसुमम् ।
तृतीये कथा स्तवके गङ्गास्तुति र्नाम द्वितीय कुसुमम् ।
... ... भगवत्पाद ... तृतीय कुसुमम् ।
... ... विप्रालापो नाम चतुर्थ कुसुमम् ।
... ... तडागादि वर्णन' नाम पञ्चम कुसुमम् ।
... ... षष्ठ कुसुमम् ।
चतुर्थे कथास्तवके अर्थोत्पादन' नाम प्रथमकुसुमम् ।
... ... अचिन्त' नाम तृतीय कुसुमम् ।
... ... चतुर्थ कुसुमम् ।
रूपकादिक' नाम पञ्चम कुसुमम् ।
समस्यापूरणोपाय' नाम षष्ठ कुसुमम् ।
द्वितीये श्लेषस्तवके प्रकीर्ण नाम तृतीय कुसुमम् ।

No colophon.

225

Sms/11

कविचिन्तामणिः

By कविभूषण गोपीनाथ पात्र

Substance – Palm leaf. No of folia 11 (12.8"×8.3") Character— Oriya. Date of copy is 25th July 1939. Condition good. Complete. Find spot— Puri town.

Beginning— श्री गणेशाय नम ।

श्रीकृष्ण' भक्तकृष्ण' नवघन वपुष' बर्हिबर्हावत'स'
श्रीराधा वक्त्रचन्द्रामृतरसरसिक' मन्दहासानुरक्तम् ॥

कालिन्दीतीरकुञ्जाभिलषित विपिने पुष्पगन्धाभिपूर्णे
क्रीडन्तं गोपिकाभिः प्रमुदित हृदयं नन्दसूनुं नमामि ॥

× × ×

पूर्वं रामविहार गीतमतुलं राधां सदोमण्डनं
सत्काव्यं सरसोत्कलीप्रवचनै र्युक्तं मयोक्तं महत् ।
इत्याद्या बहवो रसोक्तिरचिता भक्ता(?)ऽनै राहता
ग्रन्थाश्चित्र कवित्वभाव वचनालङ्कार संराजिताः ॥

अथो बहूनां ग्रन्थानां सारमादाय संमुदा
कवि चिन्तामणिं कुर्वे प्रबन्धं सर्वसम्मतम् ।
ग्रन्थान्तरेषु सूक्तानि यानि पूर्वं विचक्षणैः
लक्षणान्यपि तान्यत्र वक्ष्यन्ते हृष्टमानसैः ॥

+ + +

इति श्रीमत् त्रिमुण्डिमहाराजेश्वर गङ्गवंशावतंस वीर श्री गजपति नारायणदेव महाराज विद्वत्सभाराजित प्रबन्ध कवितात्प्रकाशक करणकुल सम्भव कविभिषग्वर वासुदेव पात्र तनय श्रीमद्गोपीनाथ कविभूषणकृतौ कविचिन्तामणौ कविभेदादि निरूपण नाम प्रथमः किरणः ।

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गणादि निरूपण नाम द्वितीय किरणः ।
वृत्त निरूपण नाम तृतीय किरणः ।
काव्य निरूपण नाम चतुर्थ किरणः ।
नायक नायिका निरूपण नाम पञ्चम किरणः ।
भावादि सहजालङ्कार निरूपणं नाम षष्ठ किरणः ।
अनुरागोक्तिताक्तितादि निरूपण नाम सप्तम किरणः ।
उद्दीपन विभावानुभाव सात्विकव्यभिचारि स्थायिभाव निरूपण नामाष्टम किरणः ।
स्थायिभाव विप्रलम्भसंभोग शृङ्गार निरूपण नाम नवम किरणः ।
हासादिवत्सलपर्य्यंत रस निरूपण नाम दशम किरणः ।

रस परस्पर विरोध रसाभास भावाभास भावशान्त्युदय सन्धिशबलता-
निरूपण' नाम द्वादश किरणः ।
गुणवृत्ति रीति दशप्राण निरूपण' नाम द्वादश किरणः ।
दोष निरूपण' नाम त्रयोदश किरणः ।
शब्दालङ्कार निरूपण' नाम चतुर्दश किरणः ।
अर्थालङ्कार ,, ,, पञ्चदश किरणः ।
इत्यर्थ शब्द प्रकाशो ,, षोडश किरणः ।
काव्योचित वर्णन निरूपण' नाम सप्तदश किरणः ।
,, ,, ,, अष्टादश किरणः
,, ,, ,, ऊनविंश किरणः ।
,, ,, ,, विंशति किरणः ।
उपमान' नाम एकविंशतितमः किरणः ।
कवि प्रसिद्धि नाम द्वाविंशतितमः किरणः ।
समस्यापूरणोपाय निरूपण' नाम त्रयोविंशतितमः किरणः ।
नायिकादि ,, ,, चतुर्विंशतितमः किरणः ।
सङ्गति ,, ,, पञ्चविंशतितमः किरणः ।

End— इह राधिके कृष्ण तव प्रबोधोऽयं प्रबन्धः सुबन्धो मनोज्ञः
भवत्वनेकेषु च पण्डितेषु सदाहलो लोक सुख' ददात् ॥

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ग्रन्थोऽय' रसगर्भवाक्य मधुरः पीयूषसारोपमो
लोकानां बहुगद्यपद्य विलसद्बुद्धिप्रदस्तत् क्षणात् ।
नानाकाव्य कला विलास चतुरा ... . कण्ठस्थितः
सत्काव्योचित वर्णनादि सहितः सौख्यप्रदो राजत ॥

श्रीमद् गङ्गाधिवंश प्रचुरजलधिजः सत्कलामण्डिताङ्गः
साहित्यादि प्रमोदामृत भरिततनू राजते भूपचन्द्रः ।
सत्कारैः प्रीतियुक्तैः कविजन कुमुदामोददायी प्रसन्नो
दुःखध्वान्तस्य हन्ता प्रवरधिगुणिनां श्रीजगन्नाथ नामा ॥

आयुर्वेद सुधा समुद्र विलसत् सत् कर्णधारो महान्
धर्मज्ञान विवेक भूषणपरो विद्यारसज्ञः सदा।
श्रीमद्राजसभा नियुक्तजन व्यापार पारङ्गमो
वाद्याख्यं कविभूषण जनितधान् श्रीवासुदेवः कविः॥

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समाप्तश्चायं ग्रन्थः।

Authorities quoted—

अ... अमरकोष, अमरशतक, अलङ्कारकारिका, अलङ्कार संग्रह, आर्यापञ्चशारकृत्।

आ... आग्नेयपुराण।

ऋ... ऋतुक्रीडाविवेक, ऋतुसंहार।

ए... एकावली।

क... कविकण्ठपाश, कविकण्ठाभरण, कविकल्पलता, कविगजांकुश, कर्णामृत, कर्णामृत-सुवर्णटीका, कामशास्त्र, काव्यप्रकाश, काव्यप, कुमारसम्भव, कुवलयानन्द, कोलाहलीय।

ग... गणेशाष्टक, गीतगोविन्द, गीतप्रकाश, गीतरत्नमाला, गोपञ्चन, गोविन्दलीलामृत, गोविन्दश्रुतिरञ्जिनी टीका।

घ... घटकर्परकाव्य।

च.... चमत्कारचन्द्रिका, चन्द्रालोक, चाटुकारसंग्रह, चौरपञ्चाशत्।

छ... छन्दोगोविन्द, छन्दोमञ्जरी।

द... दशरूपक।

ध... ध्वनिकार।

न... नवरत्नमाला, नारद संहिता, नैषध।

प... पद्यसायक, प्रपञ्चसार, प्रतापरुद्रयशोभूषण, प्रभावतीपरिणय।

भ... भर्तृहरि, भारवि, भारतरत्नकोष, भावप्रकाश, भूदेव, भोजराज।

म... महानाटक, माघ, मालतीमाधव, मेघदूत।

र... रघुवंश, रतिकला, रत्नमाला, रत्नावली, रतिरहस्य, रतिविलाप, रसतरङ्गिणी, रसमञ्जरी, राघवविलास, रामचन्द्रविहार, रासपंचाध्यायीतोषिणीटीका, रोचककवि।

व... वशिष्ठ संहिता, विष्णुपुराण, वीरचरित, वेणीसंहार।

श.... शकुन्तला, शाकिनीसहकार, शालीहोत्र, श्रुतबोध।

स...संगीत कौमुदी, सङ्गीतार्णव चन्द्रिका, सङ्गीतनारायण, सङ्गीत रत्नमाला, सङ्गीत-शिरोमणि, सङ्गीतसार, सहृदयानन्द, सरस्वतीविका, साहित्यचन्द्रोदय, साहित्य-चूडामणि, साहित्यदर्पण, साहित्यरत्नाकर, सिंहभूपाल।

ह.... हंसदूत, हितोपदेश।

No colophon.

227

AL/4 **कविचिन्तामणिः**

By कविभूषण गोपीनाथ पात्र

Substance— Palm leaf. No. of folia 162 (14.6"×1.3") Character— Oriya, Date of copy is not given, Condition not so good. Complete, Find spot—Puri town.

Text same as in No 226.

No colophon

228

AL/5 **कविचिन्तामणिः**

By कविभूषण गोपीनाथ पात्र

Substance— Palm leaf. No. of folia 92 (11.2"×1.4") Character— Oriya, Date of copy is not given. Condition-wormeaten. In complete, Finid spot— Puri town.

Text same as in No 226.

No colophon.

229

L/111 (b) **कलहंसी or रसहंसी**

By गणेश मिश्र

Substance— Palm leaf. No of folia 18 (11.8"×1.2") Character— Oriya, Date of copy is not given, Condition- good, Complete, Find spot Sana Khemundi, Dt. Ganjam.

Beginning— श्री गणेशाय नमः

मल्लदेव नरदेवभिदेशः श्रीगणेशकविना मिथिलायाम्
शीलनाय परिषत् सरसीनां कौत केन क्रियते कलहंसी ॥

\+ + +

इति श्री गणेशमिश्र विरचितायां कलहंसिकायां प्रथमं कलरवः ।

× + +

इति रसहंसिकायां गणेशमिश्र विरचितायां पंचम कलरवः ।

No colophon.

230

AL/21 (c) **काव्यचन्द्रिका**

By न्यायवागीश रामचन्द्र

Substance— Palm leaf. No of folia 7 (12.7"×1.3") Character— Oriya, Date of copy is not given. Condition-wormeaten, Complete. Find spot – Bhubaneswar, Dt. Puri.

Beginning— श्री गणेशाय नमः

• • •

सगुणा सालङ्कारा सहृदयभावा सदोषपरिहारा
जगदनुरञ्जनशीला कविकृतलीला सरस्वती जयति ॥

विद्यानिधि तनूजेन न्यायवागीश धीमता
गुणालङ्कार दोषाख्या क्रियते काव्यचन्द्रिका ॥

End— इति श्री रामचन्द्राख्या न्यायवागीश धीमता
सुधीभिरभिधीयेत सादर काव्य चन्द्रिका ॥

इति श्री रामचन्द्र न्यायवागीश विरचिता काव्यचन्द्रिका समाप्ता ॥

No Colophon.

231

AL/9

काव्यप्रकाशः

By मम्मटाचार्य

Substance— Palm leaf. No of folia 85 (3.7" × 1.2") Character— Oriya. Date of copy is not given Condition not so good, Complete, (from 1st उल्लास to 6th उल्लास and some folia of 7th उल्लास) Find-spot—Bhubaneswar, Dt. Puri.

No Colophon

232

AL/9

काव्यप्रकाशः

By मम्मटाचार्य
with कलावती टीका by रामचन्द्र

Substance— Palm leaf. No of folia 20 (4.2" × 1.3") Character— Oriya. Date of copy is not given, Condition—good, Incomplete, Find spot- Khallikote, Dt- Ganjam.

इति श्री कविचक्रवर्त्ति श्रीरामचन्द्र शर्मविरचितायां दोषदूषण उत्परायायां(?) काव्यप्रकाश टीकायां कलावत्यां प्रथमउल्लास ।

No colophon

233

AL/19

काव्यप्रकाशः

By मम्मटाचार्य्य

Substance— Palm leaf, No. of folia 104 (18.9"×1.3") Character— Oriya, Date of copy is not given. Condition—good, Complete. Find spot—Paralakhemundi, Dt. Ganjam

No colophon.

234

AL/16

कुवलयानन्द टीका on चंद्रालोकः

By अप्पय दीक्षित

Substance— Palm leaf. No. of folia 56 (16.5"×1.2") Character— Oriya, Date of copy is not given. Condition— wormeaten, Complete, Find spot— Khallikote, Dt. Ganjam.

इत्युभय वेदान्तचार्य श्रीमद् भारद्वाज कुलजलधि कौस्तुभ श्रीरङ्गराजाध्वरि-सुनु अप्पयदीक्षितेन विरचिता कुवलयानन्दाख्या चन्द्रलोक व्याख्या स·पूर्णा।

It contains a ortion of रसमञ्जरी by भानुदत्त towards the end of the manuscript.

No colophon.

235

AL/21

चंद्रालोकः

By जयदेव with टीका

Substance— Palm leaf, No. of folia 53 (12.5" × 1.2") Character— Oriya, Date of copy is not given, Condition-good, Complete, Find-spot— Bhubaneswar, Dt. Puri.

End— चन्द्रालोकाभिधानोऽयं जयदेवविनिर्मितः
विपश्चितां मुदे भूयात्सदलंकृति संग्रहः ॥
No colophon.

236

AL/11 **छंदोमंजरी**

By गङ्गादास

Substance— Palm leaf. No of folia 61 (17.6"×1.2") Character— Oriya, Date of copy is not given, Condition—very bad, worm-eaten on both the sides, Incomplete, Find spot—Ranapur area, Dt. Puri.

No colophon

237

AL/14 **छंदोमंजरी**

By गंगादास

Substance—Palm leaf. No. of folia 42 (8.9"×1.3") Character— Oriya, Date of copy is not given, Condition good. Incomplete. Find spot - Khurda area, Dt. Puri

There are 450 verse regarding नीतिशास्त्र and Complete नारायण शतकम् by विद्याकर पुरोहित, towards the end of the manuscript.

No colophon.

238

AL/21 (b) **छंदोमंजरी**

By गङ्गादास

Substance— Palm leaf. No. of folia 27 (12.6"×1.2") Character—

Oriya, Date of copy is not given. Condition- good, Complete. Find spot—Bhubaneswar, Dt. Puri.

No Colophon—

239

AL/2

रसकल्पद्रुम

By जगन्नाथ मिश्र

Substance—Palm leaf, No. of folia 118 (12.3"×1.8") Character—Oriya, Date of copy is not given. Condition--good, Complete, (1st part only) Find spot—Puri town.

Beginning— श्री गणेशाय नमः ।

वामे कोदण्डदण्डं भुजग समभुजे दक्षिणे चण्डकांड'
स्कन्धे तूणीरबन्धं सुपटकटितटे स्वर्णमुष्ट्यृष्टि यष्टिम् ।
मौलौ कोटीरपत्रं खचितमणिगण नूत्नरत्न दधानं
युद्धे बद्धावधानं रघुकुलतिलक नौम्यहं प्रत्यह तम् ॥

× × ×

मुनिं प्रणम्य भरतं जगन्नाथेन धीमता
क्रियते रसिकप्रीत्यै रसकल्पद्रुमोधुना ॥

× × ×

विभावाद्यै र्दलैरेभिः पंचभिः पल्लवःस्मृतः
सर्वेष्वपि रसेष्वेव कल्पद्रुत्वं प्रकल्प्यते ॥

+ + +

नानाकवि कृतानां च पद्यानां स जिघृक्षया
आरभ्यते मया ग्रन्थप्रथना मन्दबुद्धिना।

+ + +

इति रसकल्पद्रुमे साधारण रस शास्त्रायां विभाव निरूपणं नाम प्रथम-दलम् ।

+ ×

इति रसकल्पद्रुमे साधारण रस शाखायां अनुभाव निरूपणं नाम द्वितीय दलम् ।

सञ्चार निरूपण नाम तृतीय दलम् ।

सात्विक निरूपणं नाम चतुर्थ दलम् ।

रस स्वरूप निरूपणं नाम पञ्चम दलमिति प्रथम पल्लव:

No colophon.

240

AL/3

रसकल्पद्रुमः

By जगन्नाथ मिश्र

Substance— Palm leaf. No of folia 137 (13·6"x1·7") Character— Oriya, Date of copy is सिद्धार्थ सम्वत्सर of the Southern circle. Complete, (2nd part only) Condition-good, Find spot-Puri town.

\+ + +

इति श्री जगन्नाथ मिश्र विरचिते रसकल्पद्रुमे शृङ्गाररस शाखायां स्वरूप निरूपण नाम पञ्चमदलमिति द्वितीय: पल्लव: ।

हास्य रस शाखायां स्वरूप निरूपणं नाम पञ्चमदलमिति तृतीय: पल्लव: ।

करुणरस शाखायां विभाव निरूपण नाम प्रथमदलम् ।

करुणरस शाखायां अनुभाव निरूपण नाम द्वितीय दलम् ।

करुणरस शाखायां संचारभाव निरूपण नाम तृतीय दलम् ।

करुणरस शाखायां सात्विक निरूपण नाम पंचमदलमिति चतुर्थ पल्लव:

इति रसकल्पद्रुमे रौद्रशाखायां विभाव निरूपणं नाम प्रथमदलम

\+ +

इति रसकल्पद्रुमे रौद्र शाखायां रौद्रस्वरूप निरूपण नाम पञ्चम दलमिति पञ्चम: पल्लव: ।

\+ + +

वीररस शाखायां विभाव निरूपण नाम प्रथमदलम् ।

\+ \+

End— दीक्षितानन्द मिश्राणां सूनुना कल्पितो रसात्
कल्पद्रुमोऽयं फलतात्कवीनामभिवाञ्छितम् ॥

इतिश्री जगन्नाथमिश्र विरचिते रसकल्पद्रुमे शान्तरस शाखायां शान्तरस-स्वरूपनिरूपण नाम पंचम दलमिति पञ्चमः पल्लवः ।

समाप्तोऽयं ग्रन्थः ।

Colophon— नभः कृष्ण त्रयोदश्यां सिद्धार्थनाम्नि वत्सरे
रसकल्पद्रुमग्रन्थो विप्रानन्देन लिख्यते ॥

ए पुस्तक दयानिधि पात्रङ्कर—

Note—The author जगन्नाथमिश्र has quoted some verses of कविडिंडिम जीवदेवाचार्य्य, the outhor of भक्तिभागवत, and some verses of मुकुन्ददेव of the 16th centulry in his रसकल्पद्रुम ।

241

AL/10

रसकल्पद्रुमः

By जगन्नाथ मिश्र

Substance— Palm leaf. No. of folia 63 (16.1″×1.6″) Character— Oriya. Date of copy is not given, Condition-good. Complete, Find-spot— Paralakhemundi, Dt. Ganjam.

Text same as in No 240.

No colophon

242

AL/23

साहित्यदर्पणः

By विश्वनाथ कविराज
with विज्ञप्रिया टिप्पणी, by महेश्वर तर्कालङ्कार

Substance— Palm leaf, No. of folia 197 (15.″×1.2″) Character—

Oriya, Date of copy is not given, Condition- good, Complete, Find spot— Puri town.

Beginning— श्री गणेश्वराय नमः, अविघ्नमस्तु

धीरेय कौस्तुभगत· निजबिम्ब· भृङ्ग अन्यवनिताजनबुद्ध्या
मानमाश्रितवतीं निजकान्तां चिन्तयाम्यनुनयन्तमनन्तम् ॥
+ + +
भट्टाचार्य्य महेश्वरो वितनुते विज्ञप्रियां टिप्पणीम् ॥

End— इति श्री महेश्वरतर्कालङ्कार विरचितायां साहित्यदर्पणटीकायां दशम परिच्छेद-विवरणम् ।

No colophon.

243

AL/6

साहित्यदर्पणः

By विश्वनाथ कविराज

Substance— Palm leaf. No. of folia 233 (13.3"×1.5") Character— Oriya. Date of copy is 1800 Saka year or 1878 A.D. Complete. Condition good. Find spot— Sakhigopal, Dt. Puri.

Text same as in No 242.

Colophon— धीर श्री शकराजस्य ख शून्य वसु याब्दके (?)
श्रावणस्य सिते पक्षे पञ्चम्यां रविवासरे ।
नीलकण्ठाभिधानेन कविराजेन सूरिणा
लिखित· पुस्तकमिद· सुधियः शोधयन्तु तत् ॥

244

AL/13(b)

साहित्यदर्पणः

By विश्वनाथ कविराज with टिप्पणी

Substance— Palm leaf. No of folia 223 (15·8"×1.4") Character—

Oriya, Date of copy is not given, Condition—good, Complete, Find-spot—Paralakhemindi, Dt. Ganjam.

Colophon— नीलकण्ठमिश्रेण लिखितमिद' पुस्तकम् ।

245

AL/13(a) **साहित्यदर्पणः**

withलोचन टीका By अनन्तदास

Substance—Palm leaf. No of folia 81 (15.8"×I.4") Character—Oriya, Date of copy, is not given, Condition—good, Complete, Find spot— Paralakhemindi, Dt. Ganjam.

Beginning— श्री विघ्नेश्वराय नमः ।

प्रणमामि परां देवीं मूलाधारधृतोदयाम्
यद्विवर्त्तमिमं कृत्स्नं प्रपञ्च परिलक्षते ॥

आसीत् कपिञ्जलकुल क्षीर वारिधि चन्द्रमाः
त्रिकलिङ्गाधिकधराधीश धीसचिवः कृती ॥

अशेष भाषारमणी भुजङ्गः
साहित्य विद्यार्णव कर्णधारः ।
ध्वन्यध्वनि प्रौढधियां पुरोगः
श्रीविश्वनाथः कविचक्रवर्त्ती ॥

स्वल्पाक्षरः सुबोधार्थः प्रध्वस्ताशेष दूषणः
साहित्यदर्पणो नाम ग्रन्थस्तेन विनिर्मितः ॥

\+ + +

मया विधीयते टीका दुर्बोधार्थ विरोधिनी ।

× + +

इति साहित्यदर्पणलोचने प्रथमः परिच्छेदः ।

End= इति श्री महालङ्कारिक कविचक्रवर्त्ति गजपति साम्राज्य सान्धिविग्रहिक महापात्र श्री विश्वनाथ कविराजात्मज भूमदास (अनन्तदास) कृतौ साहित्यदर्पणे लोचने-ऽलङ्कारविवेको नाम दशमः परिच्छेदः ।

No colophon.

246

AL/20 **साहित्यदर्पण प्रभा**

(A टीका on साहित्यदर्पण)

By गोपीनाथ मिश्र

Substance— Palm leaf. No. of folia 74 (14.5"×1.3") Character— Oriya, Date of copy is not given, Condition- good. Incomplete, (1st and 2nd परिच्छेद only) Find spot – Khallikote, Dt. Ganjam.

Beginning— ॐ श्री नारायणाय परमात्मने नमः ।

नमयति रघुवीरे कार्मुकं भूतभर्त्तुः
करकिशलयलीला प्रीतसार प्रमोदात् ।
अधिघडभि गवाक्षे लोचने योजयन्त्या
जयति जनकजायाः सालसो भ्रू विलासः ॥

नत्वा नारायणं भक्त्या गोपीनाथेन कौतुकात्
सुखग्रहार्थं मर्थानां तन्यते दर्पणप्रभा ।

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इति श्रीमद्गोपीनाथमिश्र विरचितायां साहित्यदर्पणप्रभायां प्रथमः परिच्छेदः ।
इति श्रीमद्गोपीनाथ मिश्र विरचितायां साहित्यदर्पण प्रभायां द्वितीयः परिच्छेदः ।

No colophon.

247

AL/7

साहित्यरत्नाकरः

By यज्ञनारायण दीक्षित

with स्वर टीका by म: म: कृष्ण मिश्र

Substance— Palm leaf. No. of folia 128 (14.6"×1.5") Character— Oriya, Date of copy is not given, Condition- good Incomplete, Find spot— Puri town.

Beginning of the टीका— श्री शिवाभ्यां नम:

नम: शिवाभ्यां नवयौवनाभ्यां
परस्परालिङ्गित विग्रहाभ्याम् ।
जगत्पितृभ्यां जगदेकबन्धुभ्यां
नमो नम: पार्वती शङ्कराभ्याम् ॥

\+ +

नानाशास्त्र विशारदो द्विजवरो यो रामनामा महान्
यज्वा कौत्सकुलावलीहिमकर: प्रादुर्बभूवोत्कले ।
कृष्णस्तत्तनयात्मज: कविसुधी: साहित्य रत्नाकरो-
ऽलङ्कारस्य सुधाकराख्यममल व्याख्यानमाख्यास्यसौ ॥

\+ +

विद्वन्मण्डल मण्डनेन जनित: कौत्साम्वय द्योतिना
यो रामाह्वयदीक्षितेन परमानन्दाख्यमिश्रो महान् ।
तत्पुण्योत्थसुतस्य कृष्ण विदुष: साहित्य रत्नाकर-
स्यालंकार सुधाकरे रुचिकरे पूर्णेन्दिमा कौमुदी ॥

\+ + +

इति श्रीमत् कौत्सकुल कैरव शरन्निशाकर न्याय वैशेषिकशेष व्याख्यादि शास्त्रा-

कुमार पारङ्गम साहित्य सङ्गीत प्राकृतज्योतिष छन्दागम गर्व खर्वकर्ष महामहोपाध्याय-श्रीकृष्णमिश्र विरचिते साहित्यरत्नाकरविवरणेऽलङ्कारसुधाकरे प्रथमा कौमुदी।

Hitorical notes—

Sahitya Ratnākar is also called Raghunath Bhūpavijaya as it was written in prsise of Raghunath Nayaka, King of Tanjore, by his court poet Yajnanarayana Dikshita, some time about 1600 A.D.

No Colophon.

SECTION III

Sangita Manuscript

248

AL/12

अभिनय दर्पणप्रकाशः

By यदुनाथसिंह महापात्र
with Oriya prose translation

Substance— Palm leaf. No of folia 81 (16.2"×1.3") Character— Oriya, Date of copy is 2nd Anka year of Divya simha Deva II or 1794 A.D. Incomplete. (first 9 folia are lost) Condition-worm eaten, Find spot- Khallikote, Dt. Ganjam.

End— श्रीतुङ्गान्वय नृपते: सुत: सुधीरो
य चक्रे किल यदुनाथ राजसिंह: ।
त सन्तोऽप्यभिनय दर्पण प्रकाश
नाट्येषु निपुणतया प्रकाशयन्तु ॥

Translation···श्री तुङ्ग पवतरे रजारपुत्र, स्वय राजा यदुनाथसिंहहोइ नाम, एपरि मुँ येहाकु, अभिनय दर्पण प्रकाशनामा ग्रन्थकु चक्रे बोलन्ते कलि । साधुमाने ! ए ग्रन्थकु देखाइकरि किछि न जाणिमा लोककु हेले, नाट्यमानङ्कुरे प्रकाश करि ठिआकरान्तु ।

इतिश्री यदुनाथसिंह कृतौ अभिनय दर्पणप्रकाशे सकलाभिनयविधान समाप्तम् ।

Colophon— समस्त दिव्यसिंह महाराजाङ्क दुइअङ्क मिथुन दि ३१ दिने भाद्रपद नवमी गुरुवारे श्रीरघुनाथङ्क अनुगहरु ए पोस्तेक शीछामुरे समाप्ति हेला ।

+ + + ए पोस्तेक रामचन्द्र पंडाङ्कर शीनारायण महाप्रभुङ्क सेवक रामचन्द्र पंडाङ्कर हस्ताक्षर ।

249

Mus/3 (e) **गीतप्रकाशः**

By कृष्णदास बड़जेना महापात्र

Substance— Palm leaf. No of folia 24 (14."×1.3") Character— Oriya, Date of copy is not given. Condition very bad. all folia are worm eaten. It is herdly possible to copy out the work. Complete. Find spot— Puri town.

Beginning— ॐ श्री गणेशाय नमः

ग्रन्थारम्भे विघ्न विनाशार्थं .... ग्रन्थकृदुल्लोकयति।

कामद' नीलशैलस्थ' करुणावरुणालयम्
शरण' सर्वसत्वानां शाश्वत' धाम कामये ॥

\+ \+ \+

इति गीतप्रकाशे प्रथमोल्लासः।

\+ \+ \+

इति श्री कृष्णदास बडजेना महापात्र कृते गीतप्रकाशे छायालग निर्णये द्वितीयोल्लासः।

इति ... ... क्षुद्रगीत निर्णयो नाम तृतीयोल्लासः।

इति ... ... रागनिर्णयः पञ्चमोल्लासः।

End.... इति गीतप्रकाशे सप्तमोल्लासः।

समाप्ताइचाय' ग्रन्थः।

No colophon.

250

Mus/4 **तालसर्वस्व सारसंग्रहः**

With Oriya transletion

Substance— Palm leaf. No of folia 51 (10.." × 1.7") Character—

Oriya. Date of copy is not given. Condition not so good, some folia are wormeaten. Complete, Find spot—Puri area.

Beginning — श्री गणेशाय नमः अविघ्नमस्तु ।

वन्दे शम्भुमुमापतिं सुरगुरुं वन्दे जगत्कारणं
वन्दे पन्नगभूषणं मृगधरं वन्दे पशूनांपतिम् ।
वन्दे सूर्य्य शशाङ्क वह्नि नयनं वन्दे मुकुन्दप्रियं
वन्दे भक्तजनाश्रयं च वरदं वन्दे शिवं शङ्करम् ॥

× + +

कैलास शिखरे रम्ये उन्नते रत्नमण्डपे ।
तकारं च शिवः प्राह लकारं शक्तिराह च ॥

Translation··· कैलास शिखरे मनोरम हेयास्थानरे उच्चमण्डपरे शिव 'त'कार उच्चारण कले । पार्वती लकार उच्चारण कले ।

End··· इति श्री तालसर्वस्वसारसंग्रहः सम्पूर्णः ।

No Colophon

271

Mus/2

नाट्यमनोरमा

By केरलराज नीलकंठ
(But the actual author is रघुनाथराय)

Substance— Palm leaf. No of folia 62 (12.9" × 1.4") Character— Oriya. Date of copy is not given, Date of composition 12th Anka year of Divya Simha Deva I or 1697 A. D. Complete, Condition— wormeaten, Find spot- Puri town.

Beginning··· श्रीकृष्णशरणम्

राधामनः कैरव तारकेशं
नमामि देवं पशुपाल वेशम् ।

कलीन्दजातीर विहारतोष·
गोपीषु सम्वर्द्धित मन्दहासम् ॥

× × ×

यद्यपि विबुधवृन्दानन्ददात्री सकलसङ्गीतशास्त्रातिशय सारसुधा-धात्रीनाट्यागमदुर्ग यान्धकारनिःशेषहन्त्री गान्धर्वलीलायितसुकुमारमति-महीपति ... ... चित्तचकोर चकान् खेलयत्री स्वकीय [illegible]र्णव चन्द्रिका शोभते । तथापि मेधाविहीन बोधशक्तिक्षीण रहितभाग्यविभव विविध जनानामल्पतर-श्रमेणापि सङ्गीतज्ञान .... मनसि सुचिन्त्य श्रीनीलकण्ठ नामधेयेन केरलो-र्वीरनरपतिना नाट्यमनोरमा समारभ्यते ।

× × ×

चक्रे नृपो यो भुवि केरलायां
श्री नीलकण्ठोऽपि च नाट्यपूर्वाम् ।
मनोरमाख्यां प्रथमो हि यातः
पादस्तु तस्यां बुधशर्मदात्र्याम् ॥

End— अङ्के भर्गमिते गजेशनृपतेर्मासे तु मेषे शिते
पक्षे पञ्चदशीतिथौ ... श्री दिव्यसिंहस्य च ।
चक्रे नाट्यमनोरमां तु भरतः श्री केरलोर्वीपतिः
संगीतार्णव चन्द्रिकांतरगतां श्रीनीलकण्ठ कृती ॥

केरलावनीपकल्पपादप·
नीलकण्ठ मुपजीव्य भूसुरः ।
मलमाक्षिपत् सर्वदा [illegible]
यस्त नाम्नि रघुनाथ विश्रुतः ॥

Colophon—वारे भूमिसुतस्य मासि च मधौ पक्षे शुभेशोदये
लक्ष्मीनायकवासरे नरपतेः श्रीदिव्यसिंहस्य च ।
अङ्के सूर्य्यमिते त एव रघुणा श्रीकेरलक्ष्मापतेः
वाचा नाट्यमनोरमा तु लिखिता श्री नीलकण्ठस्य च ॥

Authorities quoted—संगीत कौमुदी, छन्दोरत्नाकर, हरिनायक, संगीतार्णव चन्द्रिका, संगीतसार,

252

Mus/1 **नाट्यमनोरमा or संगातमनोरमा**

By केरलराज नीलकंठ

With Oriya prose translation
(But the actnal author is रघुनाथ रथ)

Substance— Palm leaf, No. of folia 48 (13.6"×1.3") Character— Oriya, Date of copy is not given. Condition—not good. some folia are broken, Incomplete. Find spot—Puri town.

No Colophon at the end of the msc.

253

Mus/7 **मृदंग वाद्यम्**

with Oriya translation

Substance— Palm leaf. No. of folia 84 (6.5"×1 2") Character— Oriya, Date of copy is not given. Condition— not good, one side is broken. Incomplete, Find spot— Puri town.

Nocolophon.

254

Mus/3(b) **संगीत कल्पलता**

By हलधर मिश्र

Substance— Palm leaf, No. of folia 6½ (14.5"×1.3") Character— Oriya, Date of copy is not given, Condition--wormeaten, Complete, Find spot— Puri town.

♦ (The manuscript has been published by the Orissa Sahitya Akademi, Bhubaneswar in 1979.)

Beginning— श्री गणेश्वराय नमः, अविघ्नमस्तु

कटीतट पटी कृतायत गजाजिनो धूर्जटि-
र्जटापटलमण्डित स्त्रिपुरखण्डने पण्डितः।
दुरुत्तर भरान्तरा घनीकृतावनो मे मनो
विनोदभरभूर्विभुः सपदि सन्निधत्तां हृदि ॥
संगीत कल्पलतिकां कर्तुं व्यवस्थितोऽस्मि भोः
ततो मे निश्चला बुद्धिर्यथा भूयात्तथा कुरु।
चतुर्वर्ग फलहेतो र्मरुतादि मुनिरोपितामेताम
सङ्गीत कल्पलतिकां हलधर परिपालितां भजत ॥

End= रसिको बहुभाव पारगः परिगृह्णाति रसं रसान्तरात्
कुसुमात् सुरभे र्नीतो यथा मधुलिट् रसतरी निजौकसः ॥
इति ग्रन्थः समाप्तः।

Colophon— संगीत कल्पलतिका हलभ्रेण विनिर्मिता
शङ्खो लिखितो हृष्टो .... ॥

Authorities and works referred to—

कृष्णदास, नरसिंहदेव, हरिहर प्रकाश, रामानन्दराय, जयदेव, शङ्करगीता, गजपति मुकुन्ददेव, बाणनगर हरिचन्दन, अनङ्ग भ्रमरवर, रामचन्द्रदेव, husband of हरिप्रियादेई, नरसिंहदेव, husband of भानुमतीदेवी, अनङ्गभीम, गङ्गाधर दास, विश्वम्भर नृप, रुद्रराय, मधुपुर नरेन्द्र, कमलपाटमहादेवी।

255

Mus/8 (a)

संगीत कौमुदी

Substance— Palm leaf. No of folia 14 (1·4"x1·3") Character— Oriya, Date of copy is not given, Condition-not good, worm eaten Complete, Find-spot- Puri town.

Beginning— श्री विघ्नेश्वराय नमः ॥

प्रमदाजन मोहनास्त्रं नयनानन्द निकेतनं नराणाम्
कमनीय तमाल कान्ति कान्तं कलयकिंचन धाम कामदात्रि ॥
स्वर राग तालगीतानां लोके प्रसिद्ध भुपानाम् ।
क्रियते लक्षणमेषां बुद्ध्या संगीत कौमुदी ॥

\+ + +

इति संगीत कौमुद्यां स्वर निरूपणो नाम प्रथम पादः
,, राग निरूपणो नाम द्वितीय पादः ।
,, ताल निरूपणो नाम तृतीय पादः ।
,, तालस्वरूप निरूपणो नाम चतुर्थ पादः ।
,, बन्ध निरूपणो नाम पञ्चम पादः ।
,, ग्रह निरूपणो नाम षष्ठ पादः ।
,, गीत निरूपणो नाम सप्तम पादः ।
,, नृत्य निरूपणो नाम अष्टम पादः ।

End— सुधियां परितोषाय बोधायाल्पधियां तथा
स्वरादीनां लक्षणं च संक्षेपेण मयोदितम् ॥

इति संगीतकौमुद्यां नृत्यनिरूपणो नामाष्टमपादः ।
No Colophon.

256

Mus/5 (b) **संगीत कौमुदी**

Substance— Palm leaf- No of folia 16 (14.3"×1·5") Character— Oriya, Date of copy is not given, Condition— worm eaten complete, Find spot—Puri town.

Text same as in No 255.

No colophon

257

Mus/ 10 **संगीतकामदः or संगीतदामोदरः**

By दामोदराचार्य

Substance—Palm leaf. No. of folia 32 (7.1"×1.3") Character—Oriya, Date of copy is not given, Condition- good. complete. Find spot - Bhubaneswar, Dt. Puri.

Beginning— श्री गणेश्वराय नमः, अविघ्नमस्तु

नत्वा विश्वेश्वरं देवं वेदवेदान्त वन्दितम् ।
संगीतकामदं वक्ष्ये पूर्वाचार्य निवन्धितम् ॥

End— इति सङ्गीत दामोदरे दामोदराचार्य्यः ।
समाप्तोऽयं ग्रन्थः । No colophon.

58

Mus/9 **संगीतनारायण**

By राजयति जगन्नाथ नारायणदेव
with Oriya prose translation by सदाशिव

Substance— Palm leaf. No. of folia 186 (14.2"×1.6") Character—Oriya, Date of copy is not given, Condition- good, Complete. Find spot—Khallikote, Dt. Ganjam.

Beginning— श्री गणेशाय नमः, अविघ्नमस्तु

नीलाद्रिकन्दरानन्दं मन्दरालय वन्दितम्
वन्दे वन्दारुमन्दार मिन्दिरामन्दिरं महः ॥

Translation ·· संगीत ग्रन्थ आधरे ए ग्रन्थ विघ्न न पडिवे बोलि मङ्गलाचरणकु शिष्य शिक्षा निमन्ते श्लोकवन्धरे वान्धि देखुअछन्ति ग्रन्थ कर्त्ता ।

इन्दिरा ये लक्ष्मीदेवी ताहाङ्क मन्दिर अटन्ति, कि स्थान अटन्ति, वन्दारु ये भक्तमाने सेमानङ्क मन्दार बोलन्ते कल्पवृक्ष अटन्ति । मन्दरालय ये देवतामाने सेमानङ्कर पूज्य अटन्ति । नीलाद्रि ये नीलगिरि ताहार कन्दरा ये गुहा ताहाकु आश्रय करिबाकु आनन्द पाअान्ता अटन्ति । एमन्त ये जगन्नाथ, ताहाकु वन्दे बोइले नमस्कार करुअछन्ति।

After four मङ्गलाचरण verses the outhor has given his geneology as given below.

आसन्दीपानुरूपा अधिधरणि नृपा गङ्गवंशावतंसाः
कंसध्वंसांशभाजो निजभुज विजित क्षोणि शक्राभिषक्काः ।
क्षेराक्कामि क्रमेणोद्भट सुभटघटाटोप कर्णाटलाट-
क्षोणीशक्षोभ दीक्षागमकलधर केदारकः सारभाजाम् ॥

\+ + +

येषां शेषाङ्कसंगी-भवदुरु यशसा वेङ्कटाद्रौ श्रीरङ्गे
सिंहाद्रावर्ककोणेऽपिच कमठगिरौ नीलशैलादिकेऽपि ।
सा सा प्रासादराजि जयति पटुनटी वैजयन्त्यग्रज घा-
घात ध्वग्रोग वाजिव्रजकृत समयोल्लंघन व्रीडितोऽर्कः ॥

\+ +

येषामास्तेतु गङ्गा कमलजनिलय स्पर्द्धिमग्रागृहारा
राजन्त्याचारपूतै र्दधृतनिगमस्तत्तैः पूरिता विप्रवर्य्यैः
येषां प्रातश्चमाय श्रुतिविहित हवि: प्रेषण प्राङ्गणत्नी
गुञ्जन् मञ्जीरकांची वलय कणकणैः सामिधेनि ... ॥

तेषां भूखण्डभूषां खिमुडिरनिसुर क्षोणि विक्षोभ राज्य-
यत्नाभूत् पद्मनाभो नृपतिरतिबल: कालकल्पोऽरि वर्गे ।
वीरस्तस्मादकस्मान्मिलदमलगुणोऽधीतसङ्गीतविद्यः
कुन्दकीर्त्ति र्मुकुन्दःस्मृति कृति सुकृती भूंनारायणोऽभूत् ॥

तेनाद्य नानाधुनिकैः समीक्ष्य ग्रन्थान् कृतांश्चाधुनिकैः कवीन्द्रैः
सङ्गीतनारायण पुस्तमेतत् तौर्य्यत्रिकाणां क्रियते हिताय ॥

इति श्रीमन्निखिलान्वायोत्तङ्कचोडङ्कव शावत साशेषगुणसम्पन्नाभ भूमिपति तनुजन्मनो महाराजाधिराजस्य साहित्यसंगीतार्णव कर्णधारकमणे गजपति वीरभी नारायण देवस्य कृतौ संगीतनारायणे गीतनिर्णयो नाम प्रथमः परिच्छेदः ।

\+ + +

इतिश्री .... ··· वाद्य निर्णयो नाम द्वितीयः परिच्छेदः ।

\+ +

इतिश्री ··· ··· नाट्यनिर्णयो नाम तृतीयः परिच्छेदः ।

\+ × +

इतश्री ··· ··· भाषानिर्णयो नाम चतुर्थं परिच्छेदः ।

The author was the disciple of कविरत्न पुरुषोत्तम मिश्र, which is described thus—

यदधीतं कविरत्न पुरुषोत्तममिश्रतो मया सुधिया
तत्प्रकटीकृतमस्मिन् सुधियः परिशोधयन्तु शतशः ॥

टीका··· श्री सदाशिवकृते संगीतनारायणे भाषाविवरणे चतुर्थः परिच्छेदः ।

Authorities quoted— विष्णुपुराण, सङ्गीतार्णव, नारद, हरिनायक, सङ्गीतसार, सङ्गीतरत्नमाला, गीतप्रकाश, सङ्गीत दामोदर, सङ्गीत कलांकुर, सङ्गीतचन्द्रिका, नारदसंहिता, काश्यप, मम्मट, पंचम सारसंहिता, लक्ष्मणभट्ट (किंच गीतगोविन्द टीकायां लक्ष्मणभट्टः) सङ्गीतकौमुदी, छन्दोरत्नाकर, कृष्णदास, कविरत्न पुरुषोत्तममिश्र, विरुदावली, साहित्य दर्पण, गीतगोविन्द, कोहलऋषि, गोपगोविन्द, गोपगोविन्द टीकाकार, वाचस्पति, भरत, सिंहलः सङ्गीतकल्पतरु रामायणटीका, तानाधिकार, माघ दाक्षिणात्य निबन्ध, रागविवेक, छन्दोरत्नमाला, कृष्णदत्त, तालसंग्रह, (अत्रास्मद्गुरु कविरत्न पुरुषोत्तम मिश्राणां तालसंग्रहादौ) शार्ङ्गदेव तालार्णव, सङ्गीतचूडामणि, चन्द्रमौली, नाट्य दर्पण, सङ्गीतशिरोमणि काव्य प्रकाश, अलङ्कार चन्द्रिका (संस्कृतालंकारचन्द्रिकायां सर्वे प्रपंचिताः)

Colophon—आर्त्तत्राणरथ शर्म्मणा लिखितमिदं पुस्तकम् ।

259

Mus/6 **संगीतनारायणः**

By जगन्नाथ नारायणदेव

Substance—Palm leaf, No. of folia 84 (12.2"×1.2") Character—Oriya, Date of copy is not given. Condition--wormeaten. Incomplete, Find spot—Puri town.

Text same as in No. 258. No colophon

260

Mus/8 **संगीतनारायणः**

By जगन्नाथ नारायणदेव

Substance—Palm leaf. No of folia 14 (13.6"×1.6") Character—Oriya, Date of copy, is not given, Condition—wormeaten Incomplete, Find spot—Ranapur area, Dt. Puri.

No colophon

261

Mus/5(a) **संगीतनारायणः**

By जगन्नाथ नारायणदेव

Sub-tance— Palm leaf. No of folia 89 (13.6"×1.6") Character—Oriya, Date of copy is not given, Condition-wormeaten, Incomplete-Find spot—Sakhigopal, Dt. Puri.

There are some folia containing संगीत कौमुदी, towards the end of the manuscript.
No colophon at the end of the manuscript.

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